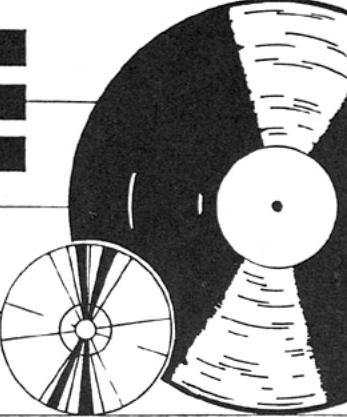
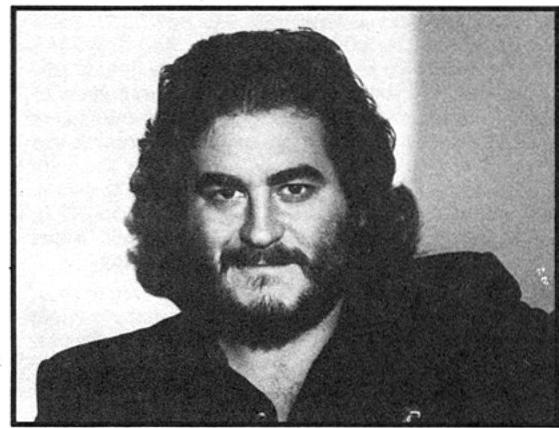


Film Score Monthly



#58, Around June 1995 \$2.95



MICHAEL KAMEN

Talks "With a Vengeance" about DIE HARD

by Will Shivers

**ROYAL S.
BROWN**
FILM MUSIC CRITIC

**A HISTORY OF
SOUNDTRACK
COLLECTING**
PART 1: THE DARK 1960s!

- The Original *Die Hard* Analyzed
- Recordman Loves Annette
- More Inflammatory Letters
- News on Upcoming Releases
- Reviews of New CDs
- Trading Post

FILM SCORE MONTHLY

Issue #58, June 1995

June 5 - September 3:

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The good news is that I'm home for the summer after another fun school year, rested and ready to crank away on *Film Score Monthly*. The bad news is that this issue is three weeks late, for which I apologize. By the way, one fellow canceled his subscription after I used "sucks" in every sub-heading of the Mail Bag last issue.

I might or might not do a 48 page issue and call it a July/August "summer spectacular." In any case, expect the next FSM in four to five weeks.

This month's cover story is Michael Kamen on *Die Hard with a Vengeance*. Will Shivers talked to him forever; he's like the greatest person to hang with. I should probably point out that he didn't actually punch Will in the kidney, that's just a gag that an action film composer would himself be like an action hero. "Did you really think I would ever hit anyone?" Kamen asked me while proofing the interview. I said no, but you never know... I said I always envisioned him as this big happy guy who goes around hugging people. He said, "Well, that's true."

About scoring *Die Hard*, Kamen had some insights on his technique in a recent interview by Daniel Schweiger in *Venice*. This is the type of piece I'd normally run in FSM, and Daniel kindly offered it to me, but I've chosen to use Will's different, longer interview instead. This one passage, however, is worth repeating, because it's so rare—and revealing—when a composer takes the time to intellectualize why a certain type of music works or doesn't work in a film: Daniel asks, "What's the trick to getting your music heard through all of those films' gunshots and explosions?" Kamen's reply: "The trick is to have your music lull audiences into a false sense of security, or one of oncoming terror. Then you have half a second of silence before the building blows up. Suspense music needs to follow that linear theme, so you're watching the bouncing ball. Meanwhile, the bad guy's got a gun. When he shoots, it's a surprise for the viewers. Although I've never made a study about pacing, there's a guy who just got his doctoral thesis writing about my score for *Die Hard!*" I don't know if he's the guy Kamen is referring to, but also this issue is an essay by Mark Dumford on *Die Hard*, its underlying themes, and its music. Pretty interesting; it's nice to have film music criticism that builds directly out of film criticism.

Also this month is Robert Hubbard's interview with Royal S. Brown, so as to get Royal's always profound insights on film music without having to pay him to write them down. And we've got the first part of a "History" article by Art Haupt on soundtrack collecting... not like it's an art form, but it's neat to reflect on what it was like to listen to film music back in the '60s.

I finally saw Robert Altman's *The Player*. What a great way to score a sex scene! (I'm serious.)

To readers of rec.music.movies and Filmus-L on the Internet, I apologize for pissing most of you off last year. But you guys are really dumb : -)

Print Watch: *Movieline* has a "Soundtracks and Scores" column by Steve Pond. He reviewed the new Sony Legacy reissues in the June 1995 issue, mentioning *Film Score Monthly* and speaking affectionately about us film score dweebs. • The 5/18/95 *USA Today* had an article on best-selling soundtracks, mostly pop albums like *Pulp Fiction*, *Friday*, *The Lion King* and *Forrest Gump*. • The Jan./Feb. *Sheet Music Magazine* had a feature/interview with David Raksin along with some over-simplified piano arrangements of his "greatest hits" (news from Mark Sc.). • *Movie Collector* (PO Box 186, Twickenham, Middx TW1 1HQ, England) is an excellent British magazine about all aspects of films including music. Vol. 2 Issue 1 has features/interviews with

Patrick Doyle, Danny Elfman and John Barry; Vol. 2 Issue 2 spotlights David Arnold and has a remembrance of Christopher Palmer. Next issue promises a large Sam Peckinpah supplement, including a previously unpublished interview with the late Jerry Fielding. • *Les Années Lasers* (a French bimonthly on Laserdiscs; 84, rue des Wattignies, 75012 Paris, France) had an article and "laserography" on John Williams in issue #22 (info from Yann Merluzeau). • Film/TV critic Tom Shales wrote a long article on classic film scores in the 6/18/95 Sunday *Washington Post*. • Andy Dursin did a good Bruce Broughton interview in the January/February *Home Movies*, a Canadian home theater magazine.

TV/Radio Watch: James Horner was featured on the 5/11/95 *Entertainment Tonight*, at a recording session for Ron Howard's *Apollo 13*. He conducted the "lift-off" cue and discussed in his affected English accent how his score had to catch 300 mood changes (?). • The 6/11/95 weekend *Extra* had a segment on Jerry Goldsmith scoring *Congo*. Goldsmith was shown conducting the parachute-drop cue, wearing a terrific Snoopy and Woodstock shirt; he discussed researching African music by going to Virgin Megastore, where he hopefully didn't see FSM. Lebo M was also featured, and the hosts miscredited Goldsmith as composer of the *Twilight Zone* theme (not episode scores). • AMC's *Hollywood Soundtrack Story* will be re-run on June 30 at 4PM; hopefully this issue won't reach people July 1st or something. • Marc Shaiman was on the 5/8/95 *Late Night with Conan O'Brien*, improvising would-be film cues and being funny.

Events: "The Business of the Soundtrack" is a panel discussion taking place at Britain's National Film Theater, London on July 20th, mostly about pop-oriented soundtracks. A number of related films (*Saturday Night Fever*, *Top Gun*, *The Graduate*, etc.) are being shown at the NFT that month to tie-in, as well as a new hour-long Italian documentary on Ennio Morricone presented July 25. Call the box office at 0171-928 3232.

Mail Order Dealers: Spy Guise (Box 205, 261 Central Ave, Jersey City NJ 07307) recently sent me their catalog—how or why these people find me, I don't know—of mostly James Bond merchandise, including many Bond LPs and 45s (no *Living Daylights* CDs, darn). • CDs on the defunct Bay Cities label are now being sold by Jabberwocky Productions, PO Box 3269, Santa Monica CA 90408-3269, fax: 310-829-9447, including some of the Jerry Fielding limited editions. • If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, as well as the below elusive promotional CDs, you'll have to go through the specialty dealers. Try Screen Archives (202-328-1434), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-839-3693). Happy hunting.

German Bootlegs Shut Down! Due to pressure from legitimate record labels and copyright holders, Germany has set July 1, 1995 as the new date (moved up from January 1, 1996) to change the time it takes master tape rights to expire from 25 to 75 (not 50) years. Recently, "labels" like Tsunami and Delphi have been issuing CDs off of LPs and cassettes of various pre-1970 scores under the legal loophole that recordings over 25 years old were public domain. These crappy albums gorged customers, were illegal outside of Germany, flooded an already saturated market, prevented many superior, legitimate CDs, and made countless thousands for the bootleggers. But after July 1st, any post-1920 recording they release without obtaining the copyright is illegal and will get them prosecuted. Tarantula Records, Germany's #1 exporter of these shady albums,

has already faxed U.S. dealers that they are out of the boot biz. It is unclear what the legal status is of albums already existing prior to July 1st (expect a real rush of garbage); preliminary reports are that they will be allowed to stay in circulation, meaning these will *not* be limited collectors' items, so please do not buy them! No doubt some pirates will keep going, pushed further underground. *Film Score Monthly* condemns these criminals as bad for consumers, bad for real labels and bad for composers, and does not review or publicize their albums.

Promos: Craig Safan has pressed a promotional CD of his orchestral score to *Major Payne* (Miles End MED 3001), produced on his behalf by Intrada (it looks just like one of their CDs). • The Society for the Preservation of Film Music (a non-profit organization) has pressed two promotional CDs which it is giving away to donating members. SPF 102 is the *Tribute to Toru Takemitsu* disc (350 copies only) originally given to attendees of "An Evening with Toru Takemitsu" in March; lots of previously unreleased music. SPF 103 is *Dodge City* (Max Steiner, 1939), a special restoration from original recordings of the Max Steiner Collection at Brigham Young University. Send \$65 for one year's membership and one CD (your pick; also available are Screen Archives' *The Killer Elite* and *Too Late the Hero* and Prometheus' *Dead Men Don't Wear Plaid* and *Young Bess*), \$20 for each additional CD: PO Box 93536, Hollywood CA 90093-0536, ph: 818-248-5775. Deadline for this offer was June 15 when included with their last newsletter, but I have a feeling it will be extended indefinitely. Be nice. • There is a new promo CD of *Red Shoes Diaries* (Showtime soft-core drek), music by George Clinton: RSD 9500-6550, not to be confused with the different official release on Mercury. It's available for \$10 plus \$4 postage from Red Shoes Music, PO Box 7956-319, Canoga Park CA 91309. • Dennis McCarthy has okayed a CD of his music to *V: The Final Battle*, now available from the specialty shops.

Laserdiscs: The laserdisc boxed set of *Boxing Helena* (2500 copies only) will include a 24 karat gold CD of the soundtrack, classical cuts plus Graeme Revell's otherwise unavailable score.

Recent Releases: Label X has released a CD single of John Charles's music to *Bounty*, a new "Kinopanorama" travelogue by the label's John Steven Lasher. Label X Europe has released *Heidi* (John Williams, 1968 TV movie, no dialogue). • Hollywood has released *Smoke*, original score cuts by Rachel Portman plus tracks by The Jerry Garcia Band, Tom Waits and others. • Play Time in France has released *Musiques des Films 1958-1964* (Maurice Jarre, compilation of early work), *Peau d'ane* (Michael Legrand) and *Les Plus belles musiques de Jacques Loussier* (compilation). • *War of the Buttons* (Rachel Portman) has come out from Varèse so far only on its Colosseum German "branch," i.e. the label that releases Varèse CDs in Europe.

Incoming: Zoo Entertainment will release a CD of John Frizzell's synth music to the recently canceled TV series, *VR5*. • A 2CD Ry Cooder compilation (*Paris, Texas, Crossroads, Long Riders, Trespass, Southern Comfort*, others) is in the works from an undetermined label. • EMI England's *John Barry EMI Years, Vol. 3*, recordings from 1962-1964, is still forthcoming. • The French Auvidis label has recorded Herrmann's *Concerto Macabre* from *Hangover Square* for release probably next January. • Richard Kaufman has done a recording for Colosseum with the Nuremberg Symphony of various classic film pieces. • Innersound in Atlanta has recorded two more Bill Broughton-conducted compilations, "Heart Strings" and "Fine Romance," probably

due this fall. • Prometheus will release *Ken Wannberg, Vol. 3* in September, with *The Amateur, Of Unknown Origin* and *The Late Show*. • *The Beastmaster* (Lee Holdridge) is one of many titles on the slate from the Italian CAM label.

Those Wacky Record Labels

BMG Berlin: Still no word as to when this label's new recordings of classic film music will start. Recorded and being prepped for release are a Tiomkin album, a Waxman album, a *Mark Twain* album (Steiner and Korngold's respective *Twain* scores), and many more. Stay tuned.

Citadel: Now out is a reissue of the Varèse 1985 album, *Charles Gerhardt Conducts the Film Music of Lee Holdridge*, with a new sequence, new cover, and remastered sound. Due in September is *Midas Run* (1968, Bernstein), also including his score to the short 1955 art film *The House* and including Henry Mancini's score to *The Night Visitor* (1971), also from the Citadel back-catalog. Total CD time (all three scores) is 54:26.

Cloud Nine: *Film Music of Roy Webb* (compilation, orig. tracks) and *The Three Worlds of Gulliver* (Hermann) are either out or very imminent.

DCC Compact Classics: Now scheduled for August is a 24 karat gold CD of *Raiders of the Lost Ark* (1981, John Williams, expanded 75 minute edition). There will also be a 2LP vinyl edition, 3000 copies only, due later this year.

DRG: Now out is *A Maurice Jarre Trilogy*, a 2CD set with his original soundtracks to *The Damned*, *A Season in Hell* and *For Those I Loved*. Due in August are *An Ennio Morricone/Dario Argento Trilogy* (*The Bird with the Crystal Plumage*, *Cat o' Nine Tails*, *For Flies on Gray Velvet*) and *Federico Fellini's The Voice of the Moon* (Nicola Piovani). Planned next is *Spaghetti Westerns Vol. 2*, more info TBA.

Epic Soundtrax: *Congo* (Jerry Goldsmith) is out. Due June 27: *Judge Dredd* (Alan Silvestri plus a few songs). Due July 4: *First Knight* (Jerry Goldsmith), *Free Willy 2* (Basil Poledouris, Michael Jackson's "Childhood," other songs). Due Aug. 8: *Desperado* (Las Lobos), *Stanley Clarke Goes to the Movies* (compilation, original tracks: *Panther*, *Little Big League*, *Passenger 57*, *Poetic Justice*, *Higher Learning*, etc.). Due Sept. 19: *Strange Days* (Graeme Revell, plus cuts by Deep Forest; this is the movie with that annoying Ralph Fiennes-in-your-face trailer.) Due by the end of '95 are three new John Barry albums: *Moviola 2* (due Oct. 10, new recording, action-adventure themes), *Across the Sea of Time* (Sony IMAX film) and *Cry the Beloved Country*.

Fox: There are still plans for the following to come out by the end of the year. 1) *The Ghost and Mrs. Muir* (1947, 55 min.)/*A Hatful of Rain* (1957, 12 min.), Bernard Herrmann. 2) *Journey to the Center of the Earth* (1959, Herrmann, 66 min.). 3) *Forever Amber* (1947, David Raksin). 4) *Anna and the King of Siam* (1946, Herrmann).

GNP/Crescendo: Due this summer is a CD single to *Star Trek: Voyager*, the original version of Jerry Goldsmith's theme coupled with a pop remix by Joel Goldsmith. A few genre projects are in the works (the previously announced *Star Trek: The Next Generation* Jay Chattaway CD) but Crescendo doesn't want to mention anything since they won't be out for months anyway.

Intrada: Due in August is *Julius Caesar* (Rózsa, 1953), a new recording by Bruce Broughton/Sinfonia of London. Intrada is a label and mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109, ph: 415-776-1333.

Koch: Due this August is a CD of piano concertos with *Paradine Case* (Waxman), *Hangover Square* (Herrmann), *Spellbound* (Rózsa)

and an Alex North concert piece. Due October is a Malcolm Arnold chamber CD including film score *Hobson's Choice*, and a new recording of Miklós Rózsa's *El Cid* (1961, James Sedares conducting the New Zealand Symphony Orchestra). To be scheduled are a CD of Rózsa's *Sinfonia Concertante* and *Viola Concerto* and a CD of two Issak Schwartz scores to Kurosawa films (*Dersu Usala* and *Yellow Stars*).

Marco Polo: Recorded in Moscow to be released this fall are two horror albums: 1) *The House of Frankenstein* (Salter, Dessau), complete score. 2) *Son of Frankenstein* (Skinner), *The Wolfman* (Salter, Skinner, C. Previn) and *The Invisible Man Returns* (same), suites of approx. 20 min. each. These were reconstructed by John Morgan and conducted by Bill Stromberg.

Milan: Due June 27 was *The Incredibly True Adventures of Two Girls in Love* (Terry Dame). Due July 13: *Little Buddha Secret Scores* (excerpts from the movie, fantastic concept album!). Due July 18: *Nine Months* (Hans Zimmer), *The Usual Suspects* (John Ottman). Due August 1: *A Walk in the Clouds* (Maurice Jarre). Due August 15: *Beyond Rangoon* (Hans Zimmer).

PolyGram: *Carrington* (Michael Nyman, new film) has been pushed back to October 10.

Rhino: Released June 6 were three volumes of TV themes (mostly "single" versions) from the '70s and '80s, *Tube Tunes*. Due on June 20 was *North by Northwest* (Bernard Herrmann, 1959, original tracks, stereo). Due July 18: *The Wizard of Oz* (definitive 2CD set). The next releases in Rhino's reissue series from the Turner vaults are movie musicals due Sept. 19: a Mickey Rooney/Judy Garland musicals box set and *Lullaby of Broadway: The Best of Busby Berkeley*. Score album reissues planned for 1996 include: *Gone with the Wind*, *Ben-Hur*, *The Bad and the Beautiful*, *King of Kings*, *Ryan's Daughter*, *How the West Was Won*, 2001 and many more.

Silva Screen: *Heartbreakers* (Tangerine Dream) is out in the U.K., due July in the U.S. A *History of Hitchcock Vol. 2*, *Classic Film Music of John Williams*, *Classic Film Music of Maurice Jarre* and *Classic Film Scores of Jerome Moross* are either out or imminent. Newly recorded compilations (Paul Bateman/City of Prague Philharmonic) in the works are a Herrmann album, westerns album, and a "Great Greeks" album.

SLC: Due June 21: *Eat Drink Man Woman* (Mader), *Film Works by Akira Ifukube, Vol. 8*, *The Long Day of Violence* (Armando Trovajoli, General Music series, with unreleased cues), *The H-Man* (Masaru Satoh, 1958 cult film, first in Toho Science Fiction cult movies series). Forthcoming: *Mothrra*, *Matango*, *Gorath*, etc.

Varèse Sarabande: Now out is *On the Waterfront on Broadway*, new jazz/orchestral music to the stage production by noted film composer David Amram. Due July 18 is Cliff Eidelman's rejected score for *The Picture Bride*. Due in August are *Legend* (1985, Tangerine Dream U.S. re-score, first time on CD), *Under Siege 2: Dark Territory* (Basil Poledouris), *To Die For* (Danny Elfman, previously announced on Milan), and *Voyages: The Film Music Journeys of Alan Silvestri* (compilation of original tracks on Varèse albums, Varèse's re-recorded suites from *Forrest Gump* and *Roger Rabbit*, plus a previously unreleased 5-6 minutes of *Romancing the Stone* from the original tracks). Due Sept. 26: Alex North's *A Streetcar Named Desire* (1951, cond. Jerry Goldsmith, National Philharmonic, 47 min.). News of an *Amazing Stories* album by Varèse was recently leaked to the Internet; Varèse confirms that they are looking into such a project, but it is very far off in the future and no contracts are signed, so don't hold your breath. •

UPCOMING MOVIES

Elmer Bernstein provided music for a three part Martin Scorsese series for the British Film Institute, *A Personal Journey Through American Cinema*. John Barry is definitely not scoring *Goldeneye*. • Everything is subject to change! Scores are being tossed left and right!

JOHN BARRY: *Bliss, Cry the Beloved Country, The Juror.*

STEVE BARTEK: *National Lampoon's Senior Trip.*

ELMER BERNSTEIN: *Scarlet Letter* (replacing Morricone), *Canadian Bacon* (co-composer w/ son Peter B.), *Devil in a Blue Dress*, *Dork of Cork*, *Run of the Country*, *Dorothy Day*.

TERENCE BLANCHARD: *Clockers*.

SIMON BOSWELL: *Hackers, Lord of Illusions*.

BRUCE BROUGHTON: *The Shadow Program* (d. George Cosmatos).

CARTER BURWELL: *Joe's Apartment, The Tool Shed, Two Bits, Journey of the August King, No Fear.*

GEORGE CLINTON: *Mortal Kombat*.

BILL CONTI: *Tenderfoots*.

MICHAEL C ONVERTINO: *Amelia and the King of Plants, Things to Do in Denver When You're Dead.*

STEWART COPELAND: *Boys* (w/ Winona Ryder).

JOHN DEBNAY: *Getting Away with Murder, Sudden Death, Cutthroat Island* (replacing David Arnold).

PATRICK DOYLE: *Sense and Sensibility*.
JOHN DUPREZ: *Death Fish* (sequel to *A Fish Called Wanda*).

RANDY EDELMAN: *Dragon Heart, Indian in the Cupboard* (replacing Miles Goodman), *The Big Green, Diabolique* (w/ Sharon Stone).

DANNY ELFMAN: *Dead Presidents*.

STEPHEN ENDELMAN: *Jeffrey, Cosi, Reckless, Keys to Tulsa*.

GEORGE FENTON: *Land and Freedom, Mary Reilly, Twelve Monkeys, Heaven's Prisoner*.

ROBERT FOLK: *Ace in Africa, Lawnmower Man 2, T-Rex* (w/ Whoopi Goldberg).

ELLIOT GOLDENTHAL: *Voces from a Locked Room, Michael Collins, A Time to Kill* (d. Joel Schumacher).

JERRY GOLDSMITH: *City Hall* (w/ Al Pacino), *Thief of Always* (anim.), *Powder*. JG is not doing *Babe*.

MILES GOODMAN: *For Better or for Worse, Down Periscope*.

DAVE GRUSIN: *Mullholland Falls*.

JAMES HORNER: *Balto, Jumanji, Jade*.
JAMES NEWTON HOWARD: *Waterworld* (replacing Mark Isham), *Restoration, Eye for an Eye*.

ALAN HOWARTH: *Halloween 6*.

MARK ISHAM: *The Net* (replacing Richard Gibbs), *Home for the Holidays* (d. Jodie Foster), *Last Dance*.

MAURICE JARRE: *A Walk in the Clouds*.

QUINCY JONES: *Waiting to Exhale*.

TREVOR JONES: *Loch Ness*.

MICHAEL KAMEN: *Mr. Harrick's Opus*,

Assassins, Fat Tuesday, Fair Game.
WOJCIECH KILAR: *The Quest* (w/ Jean-Claude Van Damme).

DAVID KITAY: *Clueless*.

JOHN LURIE: *Blue in the Face*.

HUMMIE MANN: *Dracula Dead and Liking It* (d. Mel Brooks).

MARK MANCINA: *The Money Train, Twister* (d. Jan DeBont).

MARK MCKENZIE: *Dr. Jeckyll and Ms. Hyde* (w/ Sean Young).

JOEL MCNEELY: *Gold Diggers*.

ALAN MENKEN: *Hunchback of Notre Dame, Hercules* (animated).

CYNTHIA MILLAR: *Three Wishes* (d. Martha Coolidge).

DAVID NEWMAN: *Fat Chance, Dumbo Drop, The Nutty Professor* (w/ Eddie Murphy), *Big Bully* (w/ Tom Arnold), *Matilda* (d. Danny DeVito).

RANDY NEWMAN: *James and the Giant Peach, Cats Can't Dance, Toy Story*.

THOMAS NEWMAN: *Unstrung Heroes, How to Make an American Quilt, Up Close and Personal, The Craft, Primal Fear*.

JACK NITSCHE: *The Crossing Guard*.

M. NYMAN: *Mesmer, Portrait of a Lady*.

VAN DYKE PARKS: *Wild Bill*.

BASIL POLEDOURIS: *Free Willy 2, Under Siege 2* (it's seagallarific!), *It's My Party* (d. Randall Kleiser).

RACHEL PORTMAN: *To Wong Foo, Palaokaville*.

J.A.C. REDFORD: *A Kid in King Arthur's Court*.

GRAEME REVELL: *Killer, The Tie That*

Birds, Mighty Morphin' Power Rangers, Strange Days (replacing Michael Kamen), *Race the Sun*.

J. PETER ROBINSON: *Vampire in Brooklyn* (w/ Eddie Murphy).

CRAIG SAFAN: *Mr. Wrong* (d. Nick Castle, w/ Ellen DeGeneres).

JOHN SCOTT: *Walking Thunder, The Lucona Affair, Night Watch, The North Star* (d. Nils Gaup).

MARC SHAIMAN: *American President*.

DAVID SHIRE: *One-Night Stand*.

HOWARD SHORE: *Moonlight and Valentine, Seven, White Man's Burden, Before and After, Strip Tease*.

ALAN SILVESTRI: *Father of the Bride 2, Sergeant Bilko* (w/ Steve Martin), *Mission: Impossible* (w/ Tom Cruise, d. Brian DePalma).

MARK SNOW: *Katie*.

STEPHEN SONDEHIM: *La cage aux folles* (d. Nichols, songs and score).

DAVID STEWART: *Beautiful Girls*.

VANGELIS: *White Squall* (d. R. Scott).

MICHAEL WHALEN: *Men of War*.

JOHN WILLIAMS: *Sabrina* (Sydney Pollack remake of 1954 film, w/ Harrison Ford), *Nixon* (d. Oliver Stone, w/ Anthony Hopkins).

PATRICK WILLIAMS: *The Grass Harp*.

CHRISTOPHER YOUNG: *Species, Virtuosity, Copycat*.

HANS ZIMMER: *Beyond Rangoon, Nine Months, Muppet Treasure Island, Something to Talk About* (formerly *Grace Under Pressure*), *Broken Arrow* (d. John Woo).

FILM MUSIC CONCERTS

California: July 4—California Sym., Orinda; *Hook* (Williams), *Terminator* (Fiedel). July 4—San Francisco s.o.; *Wizard of Oz* (Stothart). July 20, 21—San Francisco s.o.; music from "Great Loves" Wolf Trap program, *Journey to the Center of the Earth* (Herrmann).

Colorado: July 9—Breckinridge Music Festival; *North by Northwest* (Herrmann).

Georgia: July 4—Atlanta s.o.; *Raiders March* (Williams). Aug. 8, 9—Atlanta s.o.; *Magnificent Seven* (Bernstein).

Indiana: July 14—Indianapolis s.o.; *Hoosiers* (Goldsmith).

Illinois: July 22—Grant Park Summer Music Fest., Chicago; *King Kong* (Steiner), *Vertigo* (Herrmann), *Raiders*.

Maryland: July 3, 4—Baltimore s.o.; *Raiders* (Williams). July 19—Baltimore s.o.; *Madame Bovary* (Rózsa).

Michigan: July 22—Detroit s.o.; *Dr.*

Zhivago (Jarre), *Lawrence of Arabia* (Jarre), *Raiders March, Dances with Wolves* (Barry), with laser light show!

New York: July 3—Buffalo s.o.; *The Natural* (R. Newman).

Ohio: July 2—Youngstown s.o.; *Rudy* (Goldsmith).

Utah: July 21—Utah Sym.; *Magnificent Seven* (Bernstein), *How the West Was Won* (Newman), *High Noon, Rawhide* (Tiomkin).

West Virginia: July 1-4—Wheeling s.o.; *Cocoon* (Horner).

Wisconsin: July 5—Milwaukee s.o.; *The Magnificent Seven* (Bernstein).

England: July 8—Royal Liverpool Phil. Soc.; *King Kong* (Steiner), *Alamo* (Tiomkin), *Raiders*. July 12—Royal College of Music, London; *Friendly Persuasion* (Tiomkin), *How to Marry a Millionaire* (Newman), *Marnie* (Herrmann), *Rebecca* (Waxman). Mag. 7.

Japan: Aug. 5—Oita Pops Orch., Natakasu; *Raiders March* (Williams).

Forthcoming concerts at the Hollywood Bowl include: July 14, 15, a Rodgers & Hammerstein concert; July 21, 22, 23, "An Evening with Dionne Warwick," including some film pieces; August 4, 5, music by Richard Rogers and Bernard Herrmann, among others; August 27, "A Symphonic Night at the Movies 3." On Sept. 8, 9, John Williams will be guest conductor for an evening of his music.

The Boston Pops and Keith Lockhart are on a transcontinental tour this summer. They'll be at Tanglewood, MA on July 12; John Williams will guest conduct the Pops at Tanglewood on August 28.

This year's Symphonic Night(s) at the Movies in Wolf Trap, Virginia will be on August 4 and 5. August 4 is "The Oscars" (*Robin Hood, Gone with the Wind*).

Wizard of Oz, Citizen Kane), August 5 is "Great Loves" (*Dr. Zhivago, Bride of Frankenstein, The Yearling, King Kong, Brigadoon*). The National Symphony at Wolf Trap also has a film music piece in their July 14 "Romeo and Juliet" program, Nino Rota's 1968 R&J music.

A memorial concert for Christopher Palmer is being scheduled for fall '95 at the Royal Festival Hall, London. Elmer Bernstein will be the music director.

For a list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111. • This is a list of concerts with film music pieces in their programs. Contact the respective orchestra's box office for more info. Thanks go to John Waxman for the majority of this list, as he provides the scores and parts to the orchestras. (Note: "s.o." stands for "symphony orchestra.")

CURRENT FILMS, COMPOSERS AND ALBUMS listed from The New York Times of June 11, 1995

| | | | | | |
|----------------------------------|-------------------|---------------------|--|-------------------|------------------|
| <i>Batman Forever</i> | Elliot Goldenthal | Atlantic (2 albums) | <i>Forget Paris</i> | Marc Shaiman | Elektra |
| <i>Braveheart</i> | James Horner | Icon/London | <i>Incredibly True Adv. of 2 Girls in Love</i> | Terry Dame | Milan |
| <i>Bridges of Madison County</i> | Lennie Niehaus | Malpaso | <i>Johnny Mnemonic</i> | Brad Fiedel | Columbia |
| <i>Casper</i> | James Horner | MCA | <i>Pocahontas</i> | Alan Menken | Walt Disney |
| <i>Congo</i> | Jerry Goldsmith | Epic Soundtrax | <i>Smoke</i> | Rachel Portman | Hollywood |
| <i>Crimson Tide</i> | Hans Zimmer | Hollywood | <i>Tales from the Hood</i> | Christopher Young | MCA (songs) |
| <i>Die Hard with a Vengeance</i> | Michael Kamen | RCA Victor | <i>While You Were Sleeping</i> | Randy Edelman | Varèse Sarabande |

FSM BACKISSUES

Send orders to RFD 488, Vineyard Haven MA 02568; postage is free. U.S. funds only. Many more issues are available—for a more complete list, see *The Soundtrack Handbook*, info p. 2:

#41/42/43, January/February/March 1994, 48 pages. Elliot Goldenthal, James Newton Howard, Kitaro and Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns overview; 1993 in review. \$4

#44, April 1994, 24 pages. Joel McNeely, Basil Poledouris (*On Deadly Ground*); SPFM Morricone tribute report and photos; lots of reviews. \$3

#45, May 1994, 24 pages. Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews. \$3

#46/47, June/July 1994, 24 pages. Patrick Doyle, James Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Mancini; overview: Michael Nyman music for films, collectible CDs. \$3

#48, August 1994, 24 pages. Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring film composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling soundtracks. \$3

#49, September 1994, 24 pages. Hans Zimmer, Shirley Walker; Laurence Rosenthal on the Vineyard; Hans Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market. \$3

#50, October 1994, 24 pages. Alan Silvestri (*Forrest Gump*), Mark Isham; sex and soundtrack sales; Lalo Schifrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes. \$3

#51, November 1994, 24 pages. Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J.

Peter Robinson (*New Nightmare*), Lukas's mom; the music of *Heimat, Star Trek Part 1*; promo CDs. \$3

#52, December 1994, 24 pages. Eric Serra, Marc Shaiman Part 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Part 1, *StarGate* liner notes, Shostakoholics Anon. \$3

#53/54, Jan./February 1995, 24 pages. Marc Shaiman Part 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit and Armando Trovajoli in Valencia; Oscar and Music Part 1; rumored LPs, quad LPs. \$3

#55/56, March/April 1995, 24 pages. Basil Poledouris (*The Jungle Book*), Alan Silvestri (*The Quick and the Dead*), Joe LoDuca (*Evil Dead*), Oscar and Music Part 2, Recordman's Diary, SPFM Con Report Part 2. \$3

#57, May 1995, 24 pages. Jerry Goldsmith in Concert (again!), Miles Goodman (good comedy scores), Bruce Broughton on *Young Sherlock Holmes*, 1994 readers poll, Music of *Star Trek Part 4*, angry letters. \$3

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...Those of us who have waited the past 35 years for a proper soundtrack album of *The Alamo* are going to have to wait for awhile longer. The recent release of *The Alamo* from Sony Legacy, which claims to be the "definitive" version is absolutely not. There are several problems with this CD that I will outline so that prospective buyers know what they are actually purchasing:

1. The back outside liner notes state, "This definitive CD version contains all the music that was recorded for the film." That statement is an unquestionable lie! There was about 120 minutes of music written for the original version which ran 192 minutes. This CD is 66 minutes and includes about 11 minutes not even in the film at all.

2. The program listing states that there are 11 tracks previously unreleased. One of those is an alternate ending, which serves its purpose on the CD. Another eight of those tracks were from scenes in the film, and the soundtrack was lifted directly from the film along with all of the dialogue and sound effects. Track 6 was previously available on another Sony CD of Tiomkin music. What is left is one track (#4) which is truly "available here for the first time" to use the words in the liner notes. So what was released was the same soundtrack album that has been available on record and CD for the past 35 years, along with one new track and a bunch of junk!

3. Although the Brothers Four rendition of "The Green Leaves of Summer" (track 23) adds absolutely nothing to the "soundtrack" aspect of the album, even that was botched by having a blank spot in that track near the end of the song.

4. The liner notes are both boring and inaccurate in mentioning the length of the film (199 minutes instead of the correct length of 192 minutes), the cost of the film (\$6.5 million instead of the correct amount of \$12 million), and the lack of acceptance of the film from its inception (which was not true and began to develop only after its release).

Didier Deutsch has made a mockery of the score that many consider Tiomkin's best. Even at \$11, it is not worth owning! Let's hope that somewhere in the future there is the definitive version of the music from *The Alamo*.

Phil Lehman
11720 Kemp Mill Road
Silver Spring MD 20902

There are many more Phil Lehmans out there who hated this reissue. It's not as much that Sony didn't do a definitive Alamo CD, but that they didn't and claimed they did. If producer Didier Deutsch (hi, Didier!) wants to write in and defend himself, that would be great.

...With regard to Bradley Parker-Sparrow's review of the *One-Eyed Jacks* CD (Tsunami TSU-0114), I'd like to correct him in that the film came out in 1961, not 1960. Also, Sparrow could've mentioned that Friedhofer's vast experience as an orchestrator contributed mostly to his own style as a composer. Some of *One-Eyed Jacks* is melodic, but inasmuch as the film was a psychological western, Friedhofer applied a dissonant approach, as in the scene where Rio and Modesto escape the Sonora jail and go to Mexico to locate Dad Longworth. I

disagree that *One-Eyed Jacks* is one of Tsunami's better sounding CDs, since most of the remastering lacks the substance and power of the original album. Friedhofer's use of dissonance (and melody) well served such films as *The Best Years of Our Lives*, *Vera Cruz*, *The Young Lions*, *One-Eyed Jacks* and *The Secret Invasion*. His work deserves more exposure, perhaps a compilation along the lines of Charles Gerhardt's RCA film music series (Gerhardt originally planned one, but nothing came of it).

P.S. I was saddened to hear of the recent death of orchestrator/writer Christopher Palmer. I noticed his fine work as a film music reconstructionist when I heard Fred Steiner and the National Philharmonic Orchestra's recording of *King Kong*. Patrick Russ could've mentioned that Palmer was responsible for the superb reconstruction of Sergei Prokofiev's score for *Ivan the Terrible Pts 1 & 2* (previously available only as an oratorio) which resulted in a superlative world premiere recording (Chandos CHAN-8977) by Neeve Jarvi and the Philharmonia Orchestra. One wonders what would've happened if Palmer had given the same treatment to *Alexander Nevsky* (which exists only as a cantata). As a closing note, Palmer wrote what I feel to be one of the greatest books ever written on the Golden Age of film music, *The Composer in Hollywood*, which contains a well-detailed account on the life and work of Roy Webb.

Garrett Goulet
721 Oregon Ave
San Mateo CA 94402-3305

Sadly, One-Eyed Jacks is one of the better sounding Tsunami CDs, it's all relative; I like Friedhofer, too; there is a new recording of Alexander Nevsky in score form, see lastish; your sentiments on Christopher Palmer are shared by many. I never had any contact with him but know people who did; his contributions were both excellent and many.

...There are several schools of thought about Goldsmith (I'm referring to my pal, Jerry) recently. One is that he has lost his skills and doesn't care to write a serious score anymore. Another is that he's as great as ever, but just a tad exhausted after 38-odd years of composing incredibly complex and varied music and settling into a streamlined and less ambitious composing mode. Then there are the brave souls who think *Rudy* is just as good a score as *Patton*. I tend to fall somewhere in the fuzzy middle of these knee-jerk reactions. It took me a long time to accept the fact that every Goldsmith score that came out was not going to be another stunningly original, elaborate work of art. Goldsmith has been so good for so long that his first few mediocre scores (I think the clarion call was *Leviathan*, which even Goldsmith has admitted was sub-par) were like a dousing in ice-cold water for me; I just couldn't believe my chosen idol had written something I didn't adore. Scores like *Warlock* and *Total Recall* gave me hope that there was still good stuff to come, but since 1991 I've managed to lower my expectations considerably.

Clearly, Goldsmith isn't writing at the same towering level that he was during his career peaks in the '60s, '70s and early '80s. So what? Most of his scores are still effective and listenable. As late as 1990 he wrote *Total Recall*, arguably his most exciting action score. If people would skip the horrendous first track of *Bad Girls*, they'd discover passionate and exciting, largely acoustic western music that doesn't pale compared to earlier efforts. It should not be compared to

Hour of the Gun, which was a sophisticated, thoughtful drama. *Bad Girls* is a laughable action movie posing as a western. It's amazing that Goldsmith wrote as good a score as he did. Comparisons to *100 Rifles*, however, are fair: *100 Rifles* was a laughable action movie made in 1969, when Goldsmith was at the peak of his form. *Bad Girls* is no *100 Rifles*, but it's exciting on its own. As far as it sounding like *The River Wild*, it's simply orchestrated the same way. Just because Goldsmith has a reputation for originality doesn't mean every score is completely unlike everything else he's done; clearly that is impossible. Goldsmith used many techniques in the late '60s through various projects like *Planet of the Apes*, *The Illustrated Man* and *Bandolero!* There's a percussion section in *Take a Hard Ride* similar to one in *The Wind and the Lion*. I have never heard Goldsmith actually lift music verbatim from one film to another as some composers have done, but there are bound to be similarities; that's referred to as a style. Goldsmith is held to a higher standard because of what he's produced in the past, and to a certain extent that's fair. But shorter writing schedules, Goldsmith's age and the sheer tonnage of music he's written have to be considered. Is Goldsmith the only film composer currently working (including John Williams) who can write a large scale score without a half dozen orchestrators?

When we get into statements like "*Star Trek: TMP* kicks *Star Wars's* ass" and "*Jaws* kills *Alien*" we are falling into subjective name-calling and not critical thought (although some of these concepts could be developed into exciting movie franchises). How does *Star Trek* "kick *Star Wars's* ass"? Certain people like certain scores more/less than others do. You're never going to quantitatively prove that "*Jaws* kills *Alien*." Both are successful movies with effective and evocative scores written in completely different and thus incomparable styles.

When you develop a strong emotional connection to a certain composer's music, you tend to develop a(n imagined) personal relationship. You feel like this music is being written just for you. When people attack your taste, it's as if both you and a personal friend are being attacked; hence all the vitriol spewed back and forth in this magazine and on the Internet. Invariably the response on an attack on Goldsmith is a rebutting attack on Horner, an attack on Horner results in an attack on Goldsmith, and so on *ad nauseam*. Maybe the answer is to be able to think critically about the work, not the composer, and acknowledge that there is always going to be subjective opinion attached. It's okay not to worship Goldsmith. The fact is, Goldsmith does not want our worship. I know: I met the man and told him (jokingly) that I worshipped him as a god. He kicked my ass.

P.S. John Lloyd: I did see *The Shadow* before reviewing the score. If I can't have those two hours of my life back, I'd at least like to have the sacrifice acknowledged. And I still think the score could have been better. You make good points, though.

Jeff Bond
1445 Clough St #102B
Bowling Green OH 43402

As Jeff Bond is now one of my big writer cronies, I agree with everything he says. He's proof that you can be the biggest Goldsmith freak and still be normal.

...In March I had the privilege to attend the Jerry Goldsmith concert in Toledo,

Ohio. The concert was great, but that is not why I am writing. Goldsmith fans pay close attention to this!

Mr. Goldsmith had given us approximately two hours of music and explanations of his approaches to film scoring, along with many humorous stories. The highlight was the world premiere performance of the *Star Trek: Voyager* theme. Then as soon as the concert was over, people started going up on the stage.

A month before the concert I received permission to go backstage to meet Mr. Goldsmith. Needless to say, by the time I got there a pretty good line had developed. Mr. Goldsmith came out of his dressing room, noticed how long the line was and rolled his eyes. How many times has he seen this?

People held up the line with stupid questions and stories. One man had ridden in the elevator from *The Omen* and asked if Mr. Goldsmith remembered the elevator; Goldsmith said, "I don't watch those parts." Another man asked for autographs on six items, Goldsmith said the line was too long to do that. One woman kept shouting and pointing to her husband, saying "Here's your biggest fan, Jerry!" and rudely interrupting other conversations. There were many more rude fans, too numerous to mention.

I brought along my SPFM Goldsmith CD to get autographed; little did I know that there would be four other people with the same CD. When Mr. Goldsmith saw the CD, he said, "Another one, they were only supposed to press a limited number of these!" I explained that I had been a member of the SPFM and had plans to attend his banquet but had to cancel. One person in front of me told Mr. Goldsmith that he had to "kill" someone to get his SPFM CD. Is this something you should say? Come on, people, grow up! Mr. Goldsmith or any other composer/performer should not be treated like this!

It's a privilege to have composers/performers like Jerry Goldsmith give these kinds of concerts. Don't ruin it for future events. I would like to apologize to Mr. Goldsmith for those people at the Toledo concert and any other morons he might meet. I hope at his next concert people show him a little more respect!

Michael K. Rhonemus
646 S Main St
Bluffton OH 45817

See last issue for Jeff Bond's cuckoo's nest report on the inane backstage behavior at this concert. I know what it's like to be one of three dozen fans in a crowd, though. You're dying to say something to this guy whose work you've loved, and you'll get two seconds to do it. You can either say the typical "I love your work," which makes you another zombie, or you can dare to be different in which case you sputter, "I wish I had a girlfriend so I could tie her up to Basic Instinct" or "You deserve more than those awful movies." I've gotten to a point where I've internalized this so much, I usually decide to say nothing.

...FSM Mail Bag #53/54 opened my eyes: do some collectors realize the significance of their purposes? For years, I've been reading these conflicts between fans. Jerry Goldsmith is the best, John Williams is the best, Ennio Morricone is the best, etc. It's more than vital for these guys to persuade the soundtrack community that one composer is the top guy instead of an artist with good, fair and bad creative moments.

Film music is still a young art with more wonderful achievements to come. No-

body can claim that one composer is better than another. [John Williams is better than Vince Di Cola. -LK] Are these "writers of the month" musicians? Do they know music? Do they have an artistic knowledge we don't?

Guy Reid was simplistic in saying where would Williams be without Spielberg? I can also be simplistic, that is very easy: Where would Herrmann have been without Hitchcock? Rota without Fellini? Delerue without Truffaut? Mancini without Edwards? Jarre without Lean?

I can also quote human history: 60 years ago, where would Germany and Europe have been without Hitler? What would have happened to the U.S. engagement in Vietnam with Robert Kennedy as President? Where would Jesus Christ have been without Pontius Pilate?

(sorry...) I don't want to shock readers. I only want to demonstrate that everyone can reinvent history by writing such sentences. But history and destiny are done.

I would also like to quote Tony Thomas to answer Reid's maddening sentence, "Until *Jaws*, Williams' career was rather nondescript, a war film... but what else?" In *Film Score: The Art and Craft of Movie Music*, Thomas wrote about Johnny Williams (p. 327): "Had John Williams decided to end his film career with *The Reivers* and *Jane Eyre* he would have already reached a peak that would have assured high regard in the history of the craft. But greater success was in the immediate offering."

Mr. Reid disappointed me by saying John Williams could not write an *Alien*. Williams has written so much film music and concert pieces that I have no doubt about his abilities to write a score for an *Alien* film. Does Mr. Reid have faculties to judge we don't have? It is boring to see that collectors are always wanting one kind of score from John Williams.

Finally, Mr. Reid, before writing that Nick Castle directed *Alien Nation* and *Public Eye* please open a movie dictionary. *Alien Nation* was directed by Graham Baker and *The Public Eye* was directed by Howard Franklin. Maybe next time your letter will appear a bit more credible.

To Jörg Kremer: The Goldsmith Society (which I don't consider a fan club) publishes a very good magazine, informative, well designed and open to the work of other composers. Stop thinking composers' societies are fan clubs whose members are nuts. That is not true. Our goal at the John Williams Society is to inform about his career. Information and testimonies from Mr. Williams's colleagues are important for us and it is rare when we write an article in an "over-flattering" way.

When reading *Legend*, you are reading the Goldsmith Society magazine, so Mr. Kremer, do not be surprised if these guys cherish the work of Mr. Goldsmith. They are free to like every note of his works, it is their magazine. Maybe some of them are too enthusiastic, so what?

It is easy to write a letter only to criticize a composer or a group of persons. Be *constructive*, not *destructive*. Your opinion is your opinion, you are free to tell us what you think about Jerry Goldsmith's career. But only a few people will take it for granted, especially if they work in the film industry. You are not in a position to judge, so stop feeling superior when writing a letter to FSM.

The most important thing should be to stop these tiresome conflicts. They are non-constructive. For me, three words represent the most important thing to

help film music: preservation, education, performing. Instead of wasting time writing bad letters (as for myself when I have to answer them), these guys should first *read* and *learn* a bit more about the craft of film composing.

Film music didn't start with Jerry Goldsmith and John Williams. It started with the 20th century. People like John Mauceri, Tony Thomas, John Waxman, Douglass Fake and others are producing re-recordings of Golden Age scores, preserving manuscripts and writing books. Collectors should buy records such as those by the Hollywood Bowl. They will learn that great scores existed before *Star Wars* and *Legend*. Maybe then they will stop listening to the same things and will have tears of joy listening to Waxman, Steiner or Korngold.

Everything is worth listening to (at least once!). Please be open-minded. I imagine myself opening FSM for the first time, unaware of film music, and reading the Mail Bag; I would say, "Some of these guys are not very tolerant."

Yann Merluzeau
20 rue Alberti
06000 Nice
France

...It's interesting to see in *Film Score Occasionally* (sorry!) that Jerry Goldsmith (not without some justification) finds himself at the slings and arrows of the sometimes ill-informed readership, like James Horner previous to him. Although many see us "Goldsmith Police" as the Russian nationalists of film music, I hope that you will allow me to commandeer the soapbox for a while.

I grow tired of the criticism *Mister Goldsmith* gets from readers of FSM, namely he copies this, uses the same rhythms from that, etc. which is just disrespectful. He is a film composer. People hire him on what he's done before, such as *Total Recall*, and ask for that accordingly. Should you be surprised if Maurice Jarre's desert stuff for *Mad Max 3* and *Omar Mukhtar: Lion of the Desert* didn't bear similarity to *Lawrence of Arabia*? As for *The River Wild*, I do think it's a good score (if not one of his best) and all the more so when you consider he only had three weeks, and I can't imagine any other composer doing a better job. Okay, Goldsmith wrote *Chinatown* in ten days, and Malcolm Arnold wrote and orchestrated *The Bridge on the River Kwai* in a similar amount of time—but those are the exceptions. If you must persist with such negative thought, don't single out Goldsmith, he isn't the only one by a long shot (let's see, Kamen's best scores are rehashes of Beethoven and Xavier Cugat).

However (even if you all go overboard), you do have a point. I take exception to his decision to concentrate on "people" movies (whatever they are!) and cut himself off from the action genre. Why couldn't he have done both? There are only two action composers, Goldsmith and Schifrin, everybody else just copies them. Also, he is up against Basil Poledouris, who for me is the leader of the "people movie," and sometimes (like on *Angie*) I find him lacking in comparison. I also can't deny that he sometimes uses electronics a little indiscriminately—but that's better than Randy Edelman, who uses them willy-nilly, ruining beautiful work like *Gettysburg* and *Dragon: The Bruce Lee Story*. In that context, Goldsmith is positively restrained.

In the final analysis, I come down on the side of Mr. Reid (though I don't accept his veiled assertion that John Williams would be a minor league composer if he

didn't meet Steven Spielberg), and I urge you all to direct your energies on something other than character assassination. How about expending them on other topics, such as what we can do to help the likes of Don Davis, Randy Miller, etc. get their shots, helping Dennis McCarthy break free of the cultural fascist Rick Berman, and orchestrating the downfall of the AFM, which denies us many fine works. Please?

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There's nothing we can do, which makes that a short discussion, which is good.

...I don't hate James Horner, but he's not my favorite composer either. But with all of the Horner-bashing going on, I figured I'd throw my two cents in. First of all, he scores a lot of movies. In 1993 he did ten (I think). With that many, how can you not expect some to sound the same? I'm sure he tries his best with each score, but it's probably hard to stay original. Yes, hearing constant reworkings of *Sneakers*, *Aliens*, etc. does get old. But every once in a while he does something almost great; for example, *Field of Dreams*. I think everybody bashes him not because they don't like him, but because we all know he can do so much better. He has three movies coming out around the same time this summer (*Braveheart*, *Casper* and *Apollo 13*). Of the three, my guess is that *Apollo 13* will be the best, *Braveheart* will be full of that stupid Japanese flute he always uses and *Casper* will probably be kind of swingish. I could be wrong; I'm just trying to say that you can't expect everything he writes to be awesome, especially when he does so many films. But he's not the only one whose music sounds the same. What about Danny Elfman? Most of his dark scores sound alike. Jerry Goldsmith, James Newton Howard, Marc Shaiman and several others have their own recurring "styles." Goldsmith's action cues of late tend to resemble one another. Howard's love themes are the same way. Shaiman has a seven note motif that occurs in several of his scores (*City Slickers*, *Heart and Souls*, the unreleased *Speechless*). I even think I heard part of it in *A Few Good Men*. But none of this is bad. Each of these composers' styles is unique and gives them their own identity. It's nice to hear original stuff as much as possible but that really isn't common anymore (maybe except for John Williams). Getting back to Horner, we know he can do better. Maybe he needs some time off or something. Though he's probably the worst about doing it, he's not the only one who steals from himself.

Jason Foster
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Horner has said in interviews that he sees many of these movies as the same things, so why not use the same music?

...Here is my take on why people love film music so much... (A) People enjoy film scores because they are not a mainstream music phenomenon; rather, they are a personal pleasure that few understand. We film score fanatics belong to a special "community" which prides itself on its uniqueness. I think it's great "belonging" to a special interest group which allows me to fuel my fascination with this genre of music. I find film scores fascinating and never tire of them. I enjoy understanding the score's significance to a film, whereas most just take it for granted. I guess it's a matter

of pride and self-fulfillment.

(B) People enjoy film scores because they are attracted to the aesthetics behind them—everything from leitmotifs to orchestrations, melodies, etc. We enjoy reading about the process behind composing a score, why a composer was chosen, why a score was rejected, etc. If a person is interested in something, they enjoy learning as much as they can about it... we're all trivia hounds.

(C) Finally, did you ever notice how your favorite composer has music that never fails to send a chill up your spine, or makes music that is *so right* that it's impossible to convince you otherwise? People enjoy film scores because of some emotional/personal attachment to the music. I listen to scores on a daily basis that tend to reflect my mood, and some move me to tears whether I watch the movie or not. A good friend of mine is reminded of the U.S. Open when he hears *SpaceCamp*, and I'm reminded of a special someone when I hear "Simone" from *Revenge of the Pink Panther*... you get the point. While all this is a generalization, I can't believe I'm the only one who feels this way!

Michael Karoly
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I don't think you are, either. So what is it that makes certain people fall in love with movies and through that the music?

...Had you ever thought of changing the title to something like

*Film Score Magazine or
Film Score Digest or
Film Score Review*

in order to eliminate the guilt of not being able to keep to a monthly schedule?

I think it would solve a problem.

Keep up the good work.

Fred von Bernewitz
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Ha ha... what guilt?

...So, David N. Lister found great amusement from a couple of letters from the hierarchy at Silva Screen. I would have liked to say that I experienced an equal amount of amusement from his letter, but I confess I found it depressing that an apparently intelligent being could write such uninformed "crap."

There is nothing to be gained from commenting any further on the merits of Silva's compilations—opinion is almost equally divided for and against—but I would just like to point out to Lukas that over the years record companies have traditionally re-used tracks over and over again. They own the recordings and are surely entitled to recoup their expenses as best they see fit. In the "pop" world, how many times have EMI reissued Cliff Richard's "Living Doll" on different compilations, for example?

No, what bothers me about David Lister's letter is his assumption that there must be "money men at Silva" who are not interested in film music and so prevent reissued and previously unreleased recordings. Where does he get this information? Has he spoken to anybody from Silva? I doubt it, because if he had, he would have reached the same conclusion as I did a few years ago, in that they are all dedicated lovers of film and TV music, struggling against all odds to survive in the tough financial climate that exists for film music record companies, while still managing to put out many sought-after and appreciated new releases.

The phrase "money men at Silva" is

interesting in itself. This can only apply to the MD and owner, Reynold da Silva and probably his bank manager. If either have prevented the release of "the latest Horner, Zimmer, Goldsmith score," or any of their respective back-catalog, you can be sure there are very pressing reasons why. All companies need to make a profit just to survive. Why should they issue CDs in the full knowledge that they will lose money, just to please customers like David Lister? Reynold has "taken chances" with several releases and his adventurous approach has not always reaped the rewards it deserves. These "failures" don't indicate a lack of judgment, they more accurately reflect the tiny market which exists for film music. So no small wonder if Silva have to concentrate on re-recordings rather than reissues or new film scores.

Just to give one example, from my own point of view at Play It Again: I would love to reissue John Barry's *The Last Valley*, believing it to be one of his better 1970s scores. Polygram hold the rights to the original recording and if they decide to license it to me, they will demand guaranteed sales of at least 5000 units, and possibly 7500. I would have to pay 50% of the guarantee up front as an advance on royalties. In addition, they may well insist that I enter into a similar deal each year. This will be for U.K. release only—anything else would have to be negotiated separately. Despite Barry's "cult" status and the collectability of his output, experience tells me that such a release would sell a maximum of about 3000 copies, so without even going into the other costs involved in such a reissue, I hope it is obvious just how long a company such as mine or Silva's would last in these circumstances. Obviously the costs involved in releasing a completely new score, particularly by one of the major composers suggested by David Lister, would be even more prohibitive, with just as small a chance of selling sufficient copies to recoup, let alone make a profit. Occasionally, a company will hit the jackpot as in the case of *Dances with Wolves* or *Star Wars*, but sadly, the great majority of film scores do not sell. I hope David Lister will reflect on this before penning any more "harsh, unforgiving and totally uninformed words." By all means let's have constructive criticism where it is required but can we please base this on facts, not guesswork?

Geoff Leonard

Play It Again

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I appreciate the information on how much it costs to do a soundtrack reissue; it's important to know. I don't think collectors mind if Silva produces these compilations to make money; they just don't like the implication that they should be excited about a re-recording of the theme to *Vertigo* or *Jurassic Park*.

...Amin Matalqa's comments about Goldsmith vs. Williams were painful to me, because both are favorites and this off-handed attempt to end debate was hilarious in its shallowness. *Supergirl* and *King Solomon's Mines* sucked, *Indy* and *Superman* were terrific and fun... but we disagree after this. Williams fans (such as myself) have to face facts: as nice a man as John Williams is, he has been almost as, uh, influenced as James Horner. Scores like *Superman* are in many ways a continuation of *Star Wars* (not to mention *The Cowboys*). The *E.T.* theme is *Star Wars* on 45rpm, the chase through

the woods is a scrap of a Vaughan Williams symphony extended, the other chase music is out of Howard Hanson; *Jurassic Park* and *Hook* are a lot of pleasantly violent orchestral heavings, *Jurassic* with influences from *Henry V* thrown in. *Schindler's List* is wonderful, and I'm sure Chris Young will agree, having written its theme for *The Dark Half*. *The Accidental Tourist* and *Presumed Innocent* tie for Williams's most annoying use of repetition. I could even say any composer could write "masterpieces" all the time if he worked almost exclusively for the Lucas/Spielberg money machines, but I don't totally believe that.

Williams's musical growth pretty much ended with *Star Wars*; his melodies may still be gorgeous, and no one can write music for grand fantasy action/battle scenes the way he can, but one must consider how overbearing even his best stuff is. He muscles you into having emotions. Goldsmith is capable of such vulgarity when there's nothing else to work with, but the darker emotions Williams dealt with so well in *The Fury* and *Schindler's List* are old hat to Goldsmith. Yes, he works too much, no, he can't do comedy, but at least in two categories, action and suspense, there is no one who even approaches him. Golden Age scores were *on top* of their movies; Goldsmith found a way to insinuate his music into the film and give the audience something not there before.

Williams and Goldsmith write in completely different styles; that's obvious, but overlooked a lot. Matalqa's list of Williams scores are all (excepting *Schindler's List*, which I find equal to Goldsmith's tougher, less sentimental *QBVII*) in the once-refreshing-now-the-norm Wagnerian/Korngold more-is-more romantic style. Williams used to write the very kind of music he rescued us from, that diddling-away stuff that made up the bulk of disaster scores. In the period covered by Matalqa's examples of Williams's greatness, Goldsmith composed *Coma*, *Capricorn One*, *Omen 2*, *Boys from Brazil*, *Great Train Robbery*, *Magic*, *The Swarm*... two years' worth and we've got a cold-sounding score using strings and percussion without brass; a unique brass-driven one unlike any before it; a score using choir, orchestra and electronics; a non-comedic score deviously funny and Strauss-like *without* ripping-off Strauss; a jaunty English comedy; a quiet piece for strings and harmonica (Williams used a harmonica to accent American hicks, Goldsmith uses it to scare the shit out of you; which is more original?); and orchestral athletics for an overblown special effects extravaganza. I have always loved Williams, but Goldsmith has made visits to so many camps while Williams just sits there in the Romantic castle blasting away. (Pauline Kael pointed out that his *Raiders* is just a bigger version of all those noisy Tarzan scores. This from the "greatest" film composer?) As much as I enjoy them, Williams's scores and the films they back are rarely deep, they're popcorn for the eye and ear, and though Goldsmith has lately worked on crappy movies, there's a lot more going on in his scores, he's trying to find something in there. That it may be a losing battle is sad, but Goldsmith's record shows he frequently took on difficult, challenging projects, and his fate is tied to a variety of American film genres; Williams's is tied to how pretty ILM can make things blow up. No one does the big romantic score as well as Williams, but shouldn't we admit he is a one-trick pony? It's a great trick, but what has he contributed outside of this one area?

Williams writes *fun* music that you can pretend is classical so people won't look down at you for listening to "movie stuff." You can play it for someone and he "gets" it. *Basic Instinct*, on the other hand, is its own thing; *Coma* is off-putting; *Bad Girls* doesn't sound like Wagner or even Copland. But we're talking about a unique art form. You can't just say, "Williams's stuff is more fun, I can hum it better, and besides, he conducts classical music with the Pops!" Yeah, he conducts insipid fluff written for musicals and old Mitch Miller stuff arranged for orchestra. John Williams hasn't had a "new" idea in almost 20 years, which is when his musical growth died. One final note in the Williams vs. Goldsmith thing: if *Star Wars* came out today, Williams would probably write the exact same score; if *Logan's Run* came out today, I haven't the slightest clue how Goldsmith would do it.

So much for Amin Matalqa; *Wyatt Earp* is good, especially the theme right out of Goldsmith's *Lionheart* and the echoey flute thing from *Alien*, but after the terrific O.K. Corral cue it's kinda dull. And anyone who considers Michael Kamen a great action composer has my prayers. (*Suspect* is unique, though, the musical equivalent of a dentist's drill hitting a nerve for 40 minutes.) As for Stephen Harris and his oddly blissful review of *The River Wild*, I didn't know Australia had its own space program.

Regarding Jörg Kremer, I had wondered why *Angie* sucked, and now you've informed me it's a bad copy of Delerue, and Delerue was pretty bad to begin with! (Not always, but that mixture of drippiness and depression was always a bummer; his last score, *Rich in Love*, was pleasant, it's too bad he died just when he started getting into a good mood.) *Rudy* was enjoyable, like every Goldsmith score it had at least one terrific track, but your comment about *Malice* reminds me of my pet theory that Goldsmith finishes a score with a feeling that he did not get juice out of a particular little phrase, and so will rework it. Examples: His South American *Under Fire* left a residue in the end title of *Extreme Prejudice*, "Roxy Loses" from *Basic Instinct* got elaborated in *Malice*, the last minute of *The Russia House* end title got expanded into the entire *Vanishing* end title, "Break Out" led to "Forced Flight," the main title of *The Swarm* became *Star Trek: Voyager*, *The Cassandra Crossing*'s theme led to *Magic*....

Kremer thinks praise of Goldsmith is no longer appropriate because he no longer has creative bite or depth. How do you know this? I think great art comes from confidence, while doubt results in, uh, nothing much; for all their pessimism I don't think Kafka, Bach, Picasso or Kubrick created out of doubt but desire. You're complaining that Goldsmith isn't exciting and interesting—compared to whom? Where would Broughton, Young and Folk be without Goldsmith's continuing example? Every artist has ups and downs unless he never changes or grows! Can you say that the wonderful scores to *Tombstone*, *Dream Lover* and *In the Army Now* are enormous departures from *Young Sherlock Holmes*, *Flowers in the Attic* and *Toy Soldiers*? These are three of my favorite composers, but compare their growth over the last ten years to Goldsmith's; he's gone from *Legend*, *Rambo*, *Link Hoosiers* and *Poltergeist II* to *Six Degrees*, *Rudy*, *Bad Girls* and *Basic Instinct*.

A mature look at a composer's career will make it clear who is trying to grow and succeeding (Concertino, Doyle, T.

Newman, Isham) and who is milking one proven commodity (Williams!). Broughton and Young have not had the variety of films to allow them to grow as much; Broughton and Folk have taken the most intriguing route, allowing influences by both Williams and Goldsmith to guide their growth, but neither has written his *Fred* or *Reivers*. I think Young, the other composer whose every work I get immediately on release, has learned his lesson from Goldsmith's wild '60s experimentation and fought to do his own dark thing, bringing sounds and atmospheres to films in ways most composers would not even consider. I imagine he is the composer who best understands how truly radical some of those early Goldsmith scores were, how exciting and even scary it was to introduce something so new. I only hope he finds a Frankenheimer, Huston, Sturges or Schaffner to let him rip, because we need more like him.

Anyway, when will I accept Jörg Kremer's impressions of Goldsmith's current period? If he keeps writing ten years' worth of *Basic Instinct* riffs. The man is changing, his music is changing, who knows where he's going? Let's see. Because even when he's bad, he's unique: *Angie*, *Dennis the Menace* and *Forever Young* all suck in different ways!

P.S. I'm afraid I will wander through life without understanding why people think so highly of John Barry. A lot of his stuff is pretty but interchangeable. *High Road to China* could be cut into *Out of Africa* could be stuck into *Dances with Wolves* could be dropped into *Lion in Winter* could be plopped into *Moonraker* and no one would notice! I can't get through one of his albums; the predictability must be reassuring, a nice place to return to, but the fact that he seems offended at the idea of using something besides the full string orchestra to carry a melody is inescapable. He's had the same sound for 30 years. While I admit his take on action scenes—moving inexorably through them, not Mickey Mousing—forces the viewer/listener to concentrate on other feelings in the film (depression over the loss of life, the hero's determination, whatever) rather than the "Ah! Holy shit! Look out!" jolts of most action music, this one contribution is not enough to get me over the remarkable sluggishness of most of his stuff. Consider *The Black Hole*, *Frances*, the second half of *Dances with Wolves*... some of this is friggin' depressing!

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I'm both thrilled with the audacity of this letter and dreading the mountainous responses it will get. If you must write something ranting and homicidal, keep it short. Actually, I'd prefer those letters to the long, equivocating ones which restate truisms about film music being a unique art form, all composers must grow, etc., and then list John Williams's 40 greatest achievements. The problems that arise in Walsh's arguments are due to (as Jeff Bond pointed out) a failure to differentiate between the work and the composer. There are so many more composers out there deserving of being slagged than John Williams. It's good to point out the aesthetic shallowness of his scores for Lucas and Spielberg films—which he regards as children's movies—but important not to underestimate his musical genius and ability to do any kind of score if he wasn't expected to be John Williams all the time (see Images). In any case...

Send your letters in today!

ROYAL S. BROWN

WRITING REAL FILM MUSIC CRITICISM

Interview by ROBERT HUBBARD

Royal S. Brown is a familiar personage to those whose love of movie music ranges anywhere from fond appreciation to burning obsession. For 25 years he has been a prestigious music critic providing analysis and opinion on motion picture scoring, from his articles and reviews for *High Fidelity* in the early 1970s; through insightful commentary in his liner notes for Entr'acte albums and other recordings; to his interviews and column, "Film Musings," currently published in *Fanfare*; and now, with his book *Overtones and Undertones*, published last fall by the University of California Press.

Those who attended last year's Society for the Preservation of Film Music (SPFM) conference got a chance to see him in action. His presentation during the workshop on "Effective Writing About Film and Television Music" was a highlight, as was his Morricone tribute presented later on. His lectures approximated the tone of his columns: anecdotal, free-flowing and extremely detailed in musical and film knowledge.

The following interview took place last October, shortly after the release of his book. Currently Professor and Chair of the Film Studies Program at Queens College in New York, Mr. Brown was gracious enough to spare a few moments to provide the same strength and clarity of thought he puts into his writing, but for free in an interview. One hates to make comparisons, but it would not be out of line to term him "the Harlan Ellison of film music."

Robert Hubbard: I was interested in interviewing you because when I first got intrigued about film scoring and started looking for material, in addition to Christopher Palmer's writings were your articles on Herrmann. I'd like to know more about your background: what brought you into music criticism and film music?

Royal S. Brown: Well, they're somewhat two separate stories. I started playing the piano at six and I got a degree in music from Penn State, but then went on and did my M.A. and Ph.D. in French. I've studied piano all my life; my degree at Penn State was actually in piano. I studied with a man named Barry Brinsmaid, and also with Thomas Richner for one summer. So, I've always had this love of music and reasonably good training in its technical aspects.

One of the composers that I really didn't like initially was Shostakovich. My father was always sort of an anti-dissonance man—he loved Cole Porter, things like that—and I sort of acquired an anti-dissonance snobbery, and thought that I didn't like Shostakovich. It was funny, because there was one piece of his that fascinated me (the second movement of the 9th Symphony) that I'd heard on some crappy little Saturday morning sci-fi TV show; for some reason they were able to use it, probably illegally. Much later, when I was at Penn State, I found out it was Shostakovich's 9th. The student union had these listening rooms that you could take records in and listen to them. I got—I think it was the Efram Kurtz recording, which plays the movement at a *ridiculously* slow tempo. That was one of the first Shostakovich recordings I ever bought and, all of a sudden, decided that I did like him. I think I got into it a little bit through Bruckner and Mahler and stuff like that. A friend of mine and I, who had sort of vowed in high

school never to soil our ears with contemporary music, had a parting of the ways because I was sort of getting into it.

I took a course at Columbia University, when I was doing my Ph.D. in French, in contemporary music with Otto Luening. I wrote a *long* paper for him, which could have probably been a book if I'd finished writing it. Shortly thereafter, I'd heard that Morton Gould was going to record the (Shostakovich) 2nd and 3rd Symphonies; the 2nd I found totally fascinating in particular, having looked at the score. I sent to *High Fidelity* a piece that I had written about the Symphonies. The music editor at the time, Peter G. Davis, asked me if I'd like to do a future review of the Gould recording on RCA, and I said, "Absolutely," much to the chagrin of a staff member who thought that he was going to get the chance to do it. I had never been published in a magazine like that before; I think the only things I had published were a few articles for the *American People's Encyclopedia* and stuff on French literature. And I was sitting in *High Fidelity*'s offices saying, "Gee, am I going to make \$5,000 on this? Am I going to make \$500? This is great; I'm writing for a big magazine." And, of course, they pay me \$50 for it. [laughs] Sort of the big waking-up that I had in my life that you're never gonna make money in journalism unless you're... I don't even know who could possibly make money in journalism. We would get paid \$50 for feature reviews and \$10, if we were lucky, for regular reviews. I will say, for that time, they paid relatively well: \$300 for an article.

But that's how I started in *High Fidelity*—I was doing two or three, sometimes more, classical reviews—this was in 1968. It did not help my career as a college teacher; they looked very down their noses at the fact that I was writing for a popular magazine. I had to get my various promotions on appeal—my tenure I had to get on appeal, and then it took me forever to get promoted to Associate Professor; it was only because of this book that I finally got full professorship. They hated that fact that, first of all, I wasn't writing on French literature in which I'd be examining the use of the third person singular in Sartrian literature dealing with lice. [laughs] I had a career in which I was not producing the kind of articles for journals that got read by three people to get promoted and tenured.

Queens College sent me over to France for two years to run the City University program of study abroad and right about the time I was getting ready to leave, word came out about the Bernard Herrmann recording of Hitchcock scores. *High Fidelity* had, at one point, done a few film music reviews; they'd stopped doing them. Peter Davis, not so much because he was against film music but because he just didn't want to be bothered having to set up a new type of heading for the magazine, sort of said, "Well, no, we don't really..." but I managed to talk him into it, and, as they say, the rest is history. I reviewed the album, *Music from the Great Movie Thrillers*, a title which I think he [Herrmann] had to use because Hitchcock wouldn't let him use his name on the album, or something like that. I mean, it was really, totally stupid.

That got me started writing about film music for *High Fidelity*, and there was immediately a very good reaction to it. Somebody wrote in on "how wonderful that you're letting somebody interested in contemporary classical music write

(10)



Jean and Royal S. Brown at the University of Southern California, during the SPFM's 1993 conference. Thanks to Kyle Renick for the impromptu snapshot; no, they're not admiring how much bigger Royal's name is here than in *Fanfare*, they were talking to a very cropped David Rakin. The rest of Royal's head can be seen in the documentary *Music from the Movies: Bernard Herrmann*.

about film music, because this is the only way it's going to be taken seriously," and then I did a really large piece on film scores, in which I not only covered the classic stuff, but also went into Pink Floyd's music for *More*, and stuff like that. I got some really angry, "How can you possibly mention Bernard Herrmann and Pink Floyd in the same breath" letters after that. I kept writing on film music in *High Fidelity* until I left the magazine in 1979 because the new music editor, Kenneth Furie, was just editing my copy to death; I went over to *Fanfare* and did film music reviews for them, and seven or eight years into that, we started doing the column.

1970 was really a turning point in my life because not only did the Herrmann album come out and the writing for *High Fidelity* start, a man named Harry Geduld got me to put together a book of articles on the French filmmaker Jean-Luc Godard [published by Prentice-Hall, 1972], and that got me really thinking about film. Now, when I look at the kind of writing I was doing back then, even though I still have a lot of the same points of view, I was terribly naive about the more technical aspects that were going on in the cinema, and those I've just simply picked up on my own by reading about film since then.

I've always loved movies; I've been a movie buff all my life. I sort of got academically into movies via film music, and into film music via both my love of and my knowledge and study of music as well. That was the combination. Even when I was seven or eight years old, I would always come out of the movies talking about the music, and nobody would understand what I was talking about. I'd say, "Boy, I really liked the music for that film," and they'd look at me, "There was music? We didn't hear any music." Well I did, and I liked it and I wanted to have a recording of it. One of the big thrills that I had was in 1958 after seeing *Vertigo*; I was dying to get the Mercury recording of the score, and I think it took me two years to track it down. It wasn't widely sold.

RH: It's hard to judge now, but I guess recordings then were extremely hard to find.

RSB: Some of them were impossible to find. The marketing was just terrible on them. I think I actually found *Vertigo* in a department store—department stores used to sell long-playing

records, believe it or not. I was expecting to see this spectacular cover, maybe using some of the Saul Bass graphics from the title sequence. And instead, it's this ridiculous Kim Novak-Jimmy Stewart thing.

RH: That cheesy looking photograph.

RSB: Not quite as bad as the reissue on Mercury. The photographer got this fairly ugly looking wife of his and did a kaleidoscope type thing. It's one of the great ugly album covers of all time.

RH: About the book: I was impressed in how well you encompassed pretty much everything in covering the evolution of film scoring, including rock, which is rarely touched upon. The bit about Head [1966 The Monkees film] was surprising.

RSB: That was funny, too. In the heading for that chapter ("Music as Image as Music: A Postmodern Perspective"), I originally had a quotation from that sequence, "The War Chant," as part of the chapter heading and within the text. The people who give out provisions for that wanted \$500, and would not relent. I had to cut it out of the heading and paraphrase it in the text, which was a shame. I can't believe, for a university press book, that they would stick to \$500, but they did.

I'm really glad the book ended up the way it did; the University of California Press was absolutely wonderful to work with—I think they did a great cover. They let me write my own book. The first reader was Claudia Gorbman; she had a lot of important and good comments to make, some of which I followed and some of which I didn't. Bottom line is, I was at liberty to pretty much make it exactly the way I wanted to.

RH: What reaction have you gotten since publication?

RSB: I've gotten very positive reaction; I haven't gotten any negative reaction so far. There's a professor, Ron Sadoff, who teaches film music writing at NYU who is using the book (as a class text). Nick Redman reviewed it for the Director's Guild of America publication.

I think that one of the things that helps the book is the fact that I don't have the prototypical academic-jargon type of style, even though I think my points are as deep and possibly even deeper than some of the points that are made in texts that *should* sound as if they should be a lot deeper. I have a reasonably accessible style, though I do have a knowing tendency of putting parenthesis within parenthesis and writing sentences that are a page long. [laughs]

RH: It's interesting that in the last few years, starting with Claudia Gorbman's book, there seems to be a resurgence in academic studies of film music.

RSB: Yeah, absolutely. Because Claudia's book, there's Kathryn Kalinak's book, and [Caryl] Flinn's—

RH: Strains of Utopia?

RSB: Yeah. And Martin Marks has a book coming out soon [*Music and the Silent Film 1895-1925*, to be published by Oxford Press]. Finally, good old death Academia has realized that movies have music in which the kinds of political, sexual-politics and psychoanalytical readings that you get from looking at the visuals and the editing and the narrative texts can also be enhanced by knowing what's going on in the music. Claudia's book was the first; she's one of the major people in the area. There's also Fred Karlin's book [*Listening to Movies*, Schirmer Books, 1994] which is somewhere between academic and popular, which I think is very good.

I don't know what's going to happen after this, but I'm really glad to see it happening. It would be fun if, somehow, this kind of material could

be presented even more popularly, whether on television programs or something in that area. It's becoming a very popular subject—there's no shortage of people who are interested in it.

RH: I wanted to get your perspective on something. There's been an ongoing dialogue in the past few issues of *FSM* about a substantial amount of the readership's lack of knowledge of the "classic" scores and composers and that there's very little appreciation of that era.

RSB: I just find it appalling that they're opening 70-plex movie theaters all over the place and not even in one of the 99 theaters they've got in these ugly buildings, with these teeny screens and ridiculous seats, can they show old movies. Even if you look at something like American Movie Classics, how many really important films with the good Erich Korngold scores are they showing on that? There's an appalling lack of interest [in the past]. I'll give you an example—I have a Ph.D. student of mine who's teaching a course at a local college. She wants to show some of the older films, foreign films, and stuff like that, and there's practically a revolt in her classroom—and this is college level! Students saying, "Well, we liked *The Color of Money*, but even that was too long."

Basically, what they want are films made in the last, shall we say, 10 minutes that are no longer than 90 minutes. In color. And, in English. And preferably with Arnold Schwarzenegger, I presume.

See, I personally feel that, even though the *Star Wars* music is good clean fun, ultimately, I think that John Williams really set back the cause of a genuine interest in film music. I mean, it never fails—whenever I start off a class or give a lecture on film music, almost the first thing I do is play the opening of *King's Row*, and I ask, "What is this?" And inevitably they say, "Superman," "Superman II," "Superman 10." Never met one person who has gotten that it's Korngold's *King's Row*. Not one. Not one. I find it deplorable, particularly since these are really good movies. We're not talking about stuff that is better off forgotten, or even about the most spectacular ones like *Double Indemnity* or *The Sea Hawk*. Things such as *The Big Combo* (scored by David Raksin) or Fritz Lang's *While the City Sleeps*, a lot of the Samuel Fuller films, the Joseph H. Lewis films (*Gun Crazy*), all the 'B' films which are just fascinating visually and musically. It's just absurd, and I think it's totally encouraged by the type of marketing done these days. All that people want to see and hear is the most recent film and the most recent film score.

RH: And then it's forgotten: "Okay, you've seen it, it's past; on to the next thing."

RSB: Right. What if we had this idea towards Shakespeare? We'd never see *Hamlet* again; all we'd go to see would be the most recent play that was written. With literature, we read old books—well, actually, a lot of people don't. It doesn't seem it's quite as bad in the older arts, whereas in cinema, the whole idea seems to be that we're actually going to keep these old movies out of the theaters. Unfortunately, people are so brainwashed that, if you were to show a wonderful, brand-spanking new print of *Double Indemnity* at your local 90-plex, no one would go to see it.

Even then, when you think that, gee, colleges can make in-roads and stuff like this, you get the stories of my doctoral students who can't even get these kids to see *Hitchcock*, for heaven's sake. They don't want to see a black and white Hitchcock film. They want to see a 90 minute film made 10 minutes ago. It's horrifying. I think the TV critics who, in one or two minute sound bites, basically praise or trash a film depending on whether or not it has a believable storyline are

doing enormous harm to the film-going public. Fortunately, we have a Leonard Maltin around who will remind people that films were made more than five years ago.

It's really depressing, but I see a few hopeful signs. Even though it doesn't have an original score to it, at least they're able to sell well a movie like *Pulp Fiction*, which I think is a brilliant film. People aren't totally caught up in seeing movies like *Speed* and *True Lies*, and crap like that. There are some good films being made and even getting audiences.

RH: What other projects do you have coming up? Any more liner notes?

RSB: They don't come to me too often anymore. As I'm sure you're aware, this is another area that desperately needs improving. Very few of the film music recordings have notes. Some of the ones that are coming out now I could have done notes for, but in one instance I managed to piss off a conductor named Adriano who thinks I destroyed his career from what I understand—I've written fairly often about Franz Waxman at John Waxman's request and I think I would've been asked to do the notes for *Rebecca* if Adriano hadn't been so down on me.

Then there's the Silva experience. When they came to me to do the notes for Howard Shore [*Dead Ringers*], they said, "Well, we'll give you six free copies of the CD." I said, "You know how many CDs I've got sitting around in my house? I don't need CDs, I need money. I won't do it for less than \$300." There was a lot of mumbling and grumbling, and it was finally Howard Shore himself who paid me the \$300 out of his own pocket. That's where the CD industry is at; they won't even pay an established writer money to do some deep, probing notes on the music of one of the major film/music collaborations that's existed in the last 20 years. The composer had to pay me. It's really stupid.

I have an article coming out in *Cineaste* called "Film Music: The Good, the Bad and the Ugly" [Vol. XXI Nos. 1-2, with a large film music supplement section], in which I sort of light into *Gone with the Wind* for various reasons and *Star Wars*, and there's an article for a film history compilation published by Oxford University Press. Another thing I'm working on; the SPFM is doing an oral history project, and I'll be doing an oral history of John Barry for the Society's archives. It's not firmed yet, but hopefully within the next year or so, it'll happen.

Other than that, I'll keep writing my column and planning my next film-related book, which will be more involved with overall structures of mythic/musical narrative cinema.

RH: Thank you for your time.

The Six Points of Film Music Criticism

As taken from Royal S. Brown's presentation at the 1994 SPFM Conference, "The Art of Writing Film Music Criticism":

1. Take the Music Seriously: Most reviews of "serious" music are biased against music that appeals to the emotions.
2. A Score Should Not Be Treated as a Piece of Classical Music: Concert versions of scores often "emasculate" the effect and affect of the original.
3. Be Open to All Music Styles: The symphonic score is not the only direction for film music to go.
4. Know Music.
5. Seeing and Knowing the Film Is Integral.
6. Get Paid! Get a good editor and fight for the integrity of your work.

[Uh... please ignore that last one. I'm poor. -LK]

KAMEN HARD

Interview by WILL SHIVERS

I had heard that Michael Kamen was a personable guy, one that I could perhaps feel comfortable joking around with. So when I arrived at his studio, I mentioned his recent birthday, two days earlier or so, and said, jokingly, "How's it feel to be the big six-oh?" (meaning 60) and did not expect the kidney punch that followed. (He actually only turned 47.) Crouched on the ground in agony, I realized my fallacy, you don't f--- with Michael Kamen. I mean just his name alone incites intimidation. This man is John McClane.

But seriously though, arriving unexpected at the Encino studio he was using (some miscommunication or somethin'), I was a bit anxious about the man who often had to battle terrorists, psychic mayhem, and a corrupt future society; also a man behind some rather dope ass-crunchin' music. But upon meeting him, I was instantly put at ease. The man glowed.

He actually began changing a cue at one point for his latest picture, *Die Hard 3*. (He was actually in the process of recording the score up in Seattle. The date: April 17th; the film's release date: May 19th, a week or more left. Yikes.) He was figuring it out on a keyboard, whereupon I suggested he should perhaps do it in the style of *The Firm* (i.e. solo piano). He chuckled at this and then punched me in the kidney.

We passed by an orchestrator or someone and he told him to use the styrofoam cup. I asked what he meant and he said that it makes a great sound when you run a bow over it. He mentioned how he was upset about his deteriorating piano skills, and made a few other interesting comments before we could find a bloody suitable room in his lovely adjacent home to turn on the bloody tape recorder. Nonetheless, I managed to get an hour and a half on tape, and was still aching for more by the end (didn't yawn once). Knowing already that he was one hell of a talent, it was nice to find out he was also one hell of a guy.

Will Shivers: [into the tape recorder] He says he can't play for crap anymore so just put that in there, Will.

Michael Kamen: [laughs] I can play great oboe, I can play very good Bach on the piano, but my improvisation is not what it used to be.

WS: There you go, that's word for word. So, uh, Pink Floyd, you played with them?

MK: Yeah, I played with them, I co-produced one of their albums.

WS: But you didn't actually play...

MK: I'm not a full fledged member of Pink Floyd [I laugh] but last year at this time I was in LA, so were they, they were playing the, what's that called, the Rose Bowl?

WS: Yeah.

MK: They're good friends, and it was my birthday, and I said, "You know what, instead of having dinner at the house tonight, let's go to the Rose Bowl and I'll play oboe with Pink Floyd." So I took my oboe down there and played oboe with 'em.

WS: [I laugh] That's... spontaneous.

MK: Yeah. [snickers] Rock and roll should be fun. That was my first impression when I was at Juilliard. When I was at Juilliard I formed a rock and roll band and I used to like playing sort of what would pass for serious contemporary 20th

century music at the time, but mostly because it was a joke. It was fun to just improvise freely and get 500 kids in the park and just point at them and get them each to do something. And that was spontaneous and that was kind of imaginative. It was incredibly sophomoric, we got a lot of pleasure out of it, and then we discovered that grown men were getting grants and Pulitzer prizes for the same rubbish.

WS: i.e.?

MK: i.e. look at the list of Pulitzer prize winners for that. [we laugh] Modern, serious music has become embroiled in an intellectual discussion that has no place in music. Certainly the great composers of the past were geniuses and used their intellect, but only to serve their emotions and guide their craft. Not to dictate to them what they should or shouldn't write. Rock and roll seemed to offer at that time, the late '60s, a great field of expression, being able to play my own music, to play with other people, to play for crowds and have them be responsive. It was that direct relationship with a really responsive audience that spurred me on.

WS: The urge to perform...

MK: Not so much the urge to perform but the urge to be responded to. I love music in any form, shape or direction but it's a communicating art. It's about communicating emotions and if you're doing it in a blank room late at night, it's not as much fun as getting feedback and seeing human beings react to what occurs to you. The goal is to respond to your inner voice, not to the applause of the audience, that's not enough. If you're only in it for applause, that won't sustain you past the age of 26.

WS: So you're saying ideally you'd like to be in a room writing but your instincts are to perform and be inspired by that?

MK: I think I do have a performer's instinct and I have a player's instinct, so I like writing music for orchestras that they enjoy playing. One of the first times I wrote an orchestral work was for a ballet company in New York. My overriding desire there was to play music that the dancers wanted to dance to. I've been really lucky in being able to exercise that.

WS: I guess that comes from the experience of being a performer.

MK: From being a performer, yeah, because I certainly wasn't trained as a composer or as an arranger or a conductor or orchestrator. None of that stuff was part of my education. I was trained as an oboe player from the start.

WS: You started in Juilliard, is that right? Your evolution...

MK: Well, my evolution started when I was two years old and was very imitative of the wonderful music my parents played in the house. They played such a great variety of music, they played a lot of Bach, and they played a lot of Gilbert and Sullivan, they played a lot of Leadbelly and Pete Seeger and it all was one very friendly area for me. I never drew distinctions between Leadbelly and Bessie Smith and Bach and Handel, and I got a great deal of pleasure out of all of it equally.

WS: You often reference it in your material. It's not like a blatant steal. You're paying homage to that stuff. It's obvious you appreciate it.

MK: Thank you. That's all I can say to that. [laughs] No, Stravinsky actually said good com-



posers borrow, great composers steal.

WS: Right. [laughs] No, I mean it's not like, it's something you state. Even in Don Juan, there's a moment where it's just obvious and the audience knows it, they've heard it. But you're not claiming it's your music, you're saying, "this is fun."

MK: "This is derived from and it certainly is fun." And I love, you know, working on a piece of music, only to find that I'm reinventing a piece that existed 200 years ago. So finally I'll cop to it and say, "Yes, this is where I'm coming from." *Die Hard* is filled with those references.

WS: Yeah. Talk about that. Beethoven's 9th, was that just....?

MK: When we first spotted *Die Hard 1*, and I had no relationship with the director, didn't know him, went in to see the film and we spoke about it, it seemed like most action films feel when they're not finished. 'Cause they are a real collaborative art. They are a testimony to the collaboration of various crafts in Hollywood.

WS: You mean specifically action movies.

MK: More so than anything else because the level of acting is not what sustains them completely, the personalities on the screen certainly sustains them. The music is a personality, too. [At this point he gets a call from a maker of *Don Juan*, something about the album.]

WS: I thought your music was excellent for *Don Juan*, by the way.

MK: Thank you. It was an incredible struggle because the director was an amateur. He was also a genius, and it's a curious combination of just enough knowledge to be extremely dangerous and not knowing the mechanics of the business but playing with the mechanics of the business. It turned out to be a real struggle with Jeremy Leven that at the end descended into one of the worst relationships I've ever had with a director.

WS: Really?

MK: Yeah, and this is a guy who I love and admire. There was a lot of love in the process of writing, but we just seemed constantly to run up against each other.

WS: What was his incompetency, I mean....?

MK: Never directed a film before. I mean, I love my daughter but I wouldn't ask her to fix my car.

WS: Right, but did he have instincts as far as....?

MK: Yeah, yeah, many, many instincts but he didn't have the experience to let people who knew what they were doing guide him. He was convinced that he was in control... I think it's the classic director's problem, that they wind up... I mean, when I produce a record I wind up producing not only the record but my children's lives, dinner for the next door neighbor, you just get

into a head of "I'm the one who's responsible for this, I better come up with an answer for everybody's problem." Directors can be forgiven for feeling that way.

WS: *It takes two to tango.*

MK: Yeah. [snickers] The good news is I'm out of my twitching phase and able to look on the film, very gratified with the score.

WS: *It seemed like you'd have fun writing something like that.*

MK: I did have fun writing it. I had to convince him on an intellectual level of every note. Because he's a psychologist.

WS: *He just couldn't make decisions.*

MK: He made decisions. I don't want to get in... it isn't a fruitful area for discussion because the good news is I'm out of it. The music stands for itself and Bob Shaye who runs the film company is an old friend, and it was nice to redirect my efforts at a film that I really did love and believed in. I was totally seduced by Johnny Depp. I believe that character. I too was Don Juan. It was like doing *Robin Hood* where I felt I was Robin Hood. I don't know who that guy in the tights was but I was Robin Hood. [I laugh]

WS: *You probably could've done the accent better.*

MK: Yeah. [chuckles]

WS: *Well, the good stands, you have the music...*

MK: Well I'm very, very, very pleased with that score and it was, uh...

WS: *They are doing an album, right?*

MK: Yeah, the album's out this week, that's what we were just talking about.

WS: *Oh, okay, great, I'll snag that.*

MK: It all comes out weeks after the film...

WS: *Sometimes years.*

MK: Yeah, if at all. The *Brazil* album didn't come out for eight years. [chuckles]

WS: *Did you used to be fatter?*

MK: Yeah.

WS: *[I laugh at my bluntness] I mean, I remember the hair, I remember the beard. I just remember a different look.*

MK: No, I was heavier.

WS: *You look damn good.*

MK: Well, thank you. In print. [I laugh] I lost about 25 pounds last year. I decided I was growing up and it was time to shed that puppy fat.

WS: *And stop growing out.*

MK: Yeah. I always used to remember people saying, oh you'll outgrow it, and I kept waiting for the time to come and I said, I think it's time.

WS: *Well let's go back to Die Hard. You've done three of them. Have you seen an evolution, the third seems to stand out, I'm psyched as hell to see it. But it seems a little different. Is there an evolution to it? Do you feel satisfied with the music's evolution? Stop me when I make sense.*

MK: Well, films like *Die Hard* are pure entertainment. There isn't a subplot behind the story that's going to inform anybody about the quality of life. There are built into the film certain witticisms. [His wife enters ushering in their old Labrador] Out, out, out...

Wife: Can you keep him for a minute? This man doesn't like dogs.

MK: That's all right. [She leaves] He'll fart in your face. He once farted right in the face of a director.

WS: *[laughs] Really?*

MK: *Die Hard 1* was about this phenomenal bad guy, Alan Rickman. It was peripherally about John McClane in a bunch of air conditioning ducts. [I laugh] But his character pursued and beat the bad guy and the mechanism involved in that makes everybody cheer. If the bad guy's bad enough—I mean, Alan Rickman was as bad as you get. He was a delicious bad guy. He had such personality, so many funny lines and such a great attitude. You were really sorry for him to go because you knew that was the end of him.

Die Hard 2 was not such a noble effort. It was made mostly to capitalize on *Die Hard 1*, with Renny Harlin instead of John McTiernan. The bad guy wasn't particularly dignified, the story wasn't particularly dignified. There was a lot of cool action. There was a lot of gut-wrenching tension, the kind of stuff you'd come to expect from a movie like *Die Hard*. I think *Die Hard 3* is a return to a very short path. John McTiernan is clearly the best action director in the world. He has that method down. He's a rock and roller on the camera. We were talking about a shot he was making the other day where nobody would do it and they didn't have the right mounts, so he mounted a camera on a tire and he rolled the tire, and got out of the way before the helicopter took his head off. He's rock and roll, he really does shoot from the hip and he knows his business.

When we met for the first time on *Die Hard 1*, I at that time had done *Lethal Weapon* and a couple of action pictures, but nothing as big as *Die Hard*. And I wasn't overly impressed with it, it didn't have its special effects. There were a lot of scenes missing, a lot of dialogue missing and just thrills and spills missing, as they often are near the end. It was a good movie. I was growing to love the bad guy. When he said he had a notion to use Beethoven's 9th for the bad guys, I was flabbergasted. I actually said to him, please, if you want me to fuck with some German composer, I'm very happy to take Wagner to pieces. I'll do anything you like to Wagner but can't we leave Beethoven alone? This is one of the greatest pieces of music celebrating the nobility of the human spirit of all time and you want me to aim it at a bunch of gangsters in an American commercial film. His answer was so cool that I had to go with it, and I'm paying the price ever since.

His answer was that he reckoned that his bad guys were the lineal descendants of the bad guys in *Clockwork Orange*, [I laugh] and they always listened to Ludwig Van. It was such a cool rationalization—this was the fulfillment of their life's dream, to walk into a room filled with gold and hear Beethoven's 9th. For those of the film audience that don't know Beethoven, I suppose the theme has its own power and majesty. For people who did know Beethoven, I think it was probably a great nod to the tongue in the great cheek which is what the film is about. It is a wonderful tongue-in-cheek adventure which you don't really take seriously until the bomb's about to go off or the plane's about to crash, or something that you can't help reacting to puts you on the edge of your seat and for some reason we call that fun, scaring the shit out of ourselves. [He laughs] But that's what *Die Hard*'s all about. John McTiernan is back on *Die Hard 3*.

WS: *I think you like him.*

MK: Well I love him. Because he's a very, very skilled director and he's become a friend. We've worked together on a few productions. You really do respect the ability of a pro. When you're dealing with a pro who's got that much stuff that they have to hold together and they do it so admirably, you're dealing with a master at their trade. It doesn't matter if they're Rembrandt or some chalk painter on the sidewalk in Venice, it's going to be done brilliantly. I think he digni-

fies his movies with a great deal of skill and intellect and I'll take care of the compassion. I wasn't allowed to play with guns as a child, I wasn't allowed to read comic books and now I score comic books made out of stories having to do with guns. I guess it's a nice way to earn a living but it is not what I'm on the planet to do. I'm real happy to be able to do it.

Die Hard 3, because it's John again, is going to be derived musically a great deal from *Die Hard 1*. I've had a couple of little musical conceits locked away for this one. I don't get the same canvas that I had in *Die Hard 1* that gave me an excuse to have fun. In *Die Hard 1* it was Christmas. Since you had Beethoven's 9th from *Clockwork Orange*, I insisted that they buy "Singin' in the Rain" to keep it intact. So I had "Singin' in the Rain," which sounded very much like "Winter Wonderland," which I also made them buy, and I very happily, sometimes wittily and sometimes stupidly combined Beethoven's 9th with "Winter Wonderland" and "Singin' in the Rain," to such an extent that I barely invented a theme for the film itself. And thank God I've got like four notes I can stick on the movie that are reminiscent of *Die Hard* and what the theme is.

WS: *When I think of Die Hard the theme does come to mind.*

MK: [He hums the four notes, I laugh] Not a hell of a theme. Nothing you could stake your life on but I have now milked it for three films.

WS: *So they never released the first album.*

MK: No. The first album was a mass of contractual union complications.

WS: *They came close. Fox was releasing a Predator/Die Hard combo.*

MK: Yeah, but they didn't do it. The commerce of this business really drives the business. Truly and really the market for an action-adventure film is not gonna translate automatically to record stores. It might for *Don Juan*, it might for *Clockwork Orange* even. There are some movies that make you want to get the record. You want to hear that music to relive the experience. I don't think people want to scare the shit out of themselves late at night by listening to the *Die Hard* record.

WS: *[laughs] I do.*

MK: Well, okay, I like that stuff too. I used to sit at the piano and improvise four second cues, imaginary cues for imaginary episodes of *Twilight Zone*. I used to scare the shit out of myself and that's kinda where I started realizing the power of music and movie.

WS: *Die Hard for me was a huge surprise, I went into the theater and it just blew me away because I didn't expect it. And a lot of it had to do with your music which always manages to capture a unique feeling. To listen to the album of Die Hard would be to recapture that feeling.*

MK: Well I hope you get something out of this album because the vicissitudes of commerce mean that I am now two weeks away from finishing recording the score although the film will be out in three and a half weeks and the record was done last week. So the record will be a compendium of cues that are done so far.

WS: *That happens a lot, huh?*

MK: I mean, I know I shouldn't say this, but when I'm actually making it, I do really believe that the effect of that music is far more powerful than the movie itself. So...

WS: *Uh-oh.*

MK: It's nice to hear music to a film like that isolated from the film; "Oh, that's what was going on underneath that truck."

WS: The mixing on your movies is pretty poor, I think. You can barely... I mean, you can feel it, but it's, like, bring it up.

MK: Yeah, you can't really hear it. I couldn't agree more and that's really a lament from being a rock and roller where all I wanted out of life was to play louder and louder. I always find that strange about films, that music is treated as part of the sound effects track, when it's actually part of the dialogue. It was one of my big beefs about *Don Juan*. The music and the visuals could have made a beautiful film. The language of the film was beautiful but the director was so obsessed with hearing every molecule of people's lips moving that he turned the music down. I suppose it has its effect but it's not alive, it's not vibrant, not sexy, it's not what the movie is about.

WS: Well, I guess if people end up commenting on the music then they may not have been really watching the movie.

MK: Yeah. But my own parents can come out of a movie and say, "We didn't actually notice the music," and that's saying something. No, that's great. I am a collaborator up on screen. You're not supposed to think about it until afterwards, saying, man, that guy was great, or that score was great or that dialogue was great...

WS: The end credits.

MK: Yeah, some people stick around but like Bryan Adams said when we did the *Robin Hood* song—he said he finally went to see the film and when the song came on, it was just him and the cleaning lady in the theater. [I laugh] He said, "We both loved it."

WS: It was still a huge hit.

MK: Yeah. Big hit.

WS: Lethal Weapon 3, for instance, that subway chase, on the album it was awesome. I even used it in one of my little student films, it's just so powerful. In the movie it's like [make some attempt at subway sound], I mean you can hear everything else, it's frustrating.

MK: Well thank you.

WS: In Lethal Weapon 2, there are some action cues left off, I think.

MK: You'll have to come 'round one day. We'll give it to you. We have it near. I should get somebody else to make my soundtrack albums, because they are normally done in a mad panic—the last night of the dub and the record is due and there's people waiting at the door for the tapes. The truth is, we have no idea what we are doing by the end of a movie. That's what happens, and [whatever we come up with at the last minute] is what gets on the record. I know a state of oblivion is sometimes part of the nirvana in this business, but it doesn't help to finish a movie score and then have to get back in the studio the same night and compile all the tapes for an album. You forget very quickly what you had. You put a cue in and it's not in a related key to the piece that came before so you take it out. I'm missing whole big chunks of *Robin Hood*, and in *Don Juan*, some of my favorite cues aren't on the record because they were done in such haste.

WS: You don't have much choice because you are the last step in the process of the film. It's hard to blame you. It's just frustrating for a fan. [laughs]

MK: Sorry to disappoint you. When I make my own records I won't include those action cues. You know, early on when I first started writing for film I realized my love for Stravinsky would come in good stead, my love for Shostakovich would come in good stead, my Russian background would come in good stead. Now that I think, I do bring a lot of that stuff... it's not my

power, it's the power of that music into my scores. I love big flashy orchestras because I come from an orchestra, I know what fun it is to play that music. I can't describe how much fun it is to stand in front of an orchestra and have them play it for me.

WS: How did you handle when you first started out when they maybe couldn't afford such a huge orchestra, or was there ever a...?

MK: Yeah, I didn't know that that's the way it went. My first film score involving an orchestra was a thing called *The Next Man* (1976). It was a Sean Connery film and it was being done in New York. I was used to making rock and roll records and in those days you did make an album in a weekend. In the studio with Pink Floyd on the second year of a project, I do reflect back on the days when it took a week. Recording that *Next Man* score, there was no money. I hired an orchestra mostly of friends in New York which meant it was a very fine orchestra indeed because I had luckily the best musicians in the world as friends. I had them in the studio and I was still writing the last dots on one of the cues and the copyist was waiting at the door anxiously because we had only a three hour session booked. I was saying, "Well it's three hours, the score's only 45 minutes long, let's go." Today we can take three hours and not get two minutes of music done. There is that aura of specialization that hits film scores. It's what we do for a living and we want to make sure it's done as well as possible, but it is sometimes gilding the gilded lily to spend all that money on recording a film score that will be heard peripherally under a bunch of explosions. It's a great extravagant waste of time.

On *The Next Man* I had actually forgotten to hire a conductor, and had never conducted an orchestra in my life. I looked at the clock and realized that nine o'clock was hitting, 9 AM, and there it was. The copyist took the music and I went, "Oh no, I forgot to hire a conductor, what am I gonna do?" And someone says, "Well, conduct." Well what is one, aim down, eight out, over or...? [I laugh] And he said, "Just follow my foot," my friend Jesse Levy the cellist. So I spent most of the session following his foot and the orchestra followed his foot and we got through it. And it was about 45 minutes of music recorded in a three hour session. And you didn't know then, I feel like Mel Brooks, 2000 year old man, [old Jewish voice] "Back then we didn't know, we didn't know it was eloquent." It's kind of spontaneous music-making which is the kind of music-making I exalt in. I'd much rather be playing spontaneously than belaboring a point. I know people who have perfected their instrument to such an extent that the whole action's gone. They used to play better when they were 15 year-old kids who didn't know shit from shinola about what they were doing, that didn't question every note and every extension, every breath, every fingering. It's important not to. Once again, music is about communicating, what you don't want to communicate is your paranoia about playing the instrument, but your pleasure at being able to make a joyous noise on something and that's still how I am. I just hate putting dots on paper, night after night after night after night.

WS: So let me get this straight: your first experience at film scoring was very spontaneous, but you didn't know better but at the same time you didn't know what you were missing?

MK: No, I had no idea.

WS: But at the same time you liked that way better.

MK: No no, it was just more natural and I'm glad it was a natural evolution. There's an expression in England that fools rush in where angels fear to

tread and I was a happy fool rushing in, there's no reason why I couldn't do it. Now the mechanism... you saw what's going on in that studio, I've got my dear friends working overtime and I'm working overtime to finish a film score that will amount to about two hours of music—

WS: Good God.

MK: —that we should be able to record in about three hours, old style, and we'll spend weeks in front of an orchestra trying to get it right.

WS: 'Cause you're more anal, or the players are...?

MK: I guess I am, thank God, a little more demanding than I was when I was 19. [chuckling] The pleasure of just hearing a noise from an orchestra is not as profound. Before I wrote *Don Juan* I was very highly critical of my own work: there's no air, there's no life to it; yes, it is a talented guy writing music and very energetically pounding away, but there's none of the grace and beauty and great confident attitude you get from listening to a serious piece from Brahms, Beethoven or Bach. Not that I aspire to be those composers because I don't, I haven't got a hope. But I do do the same job and am working in their tradition, and it is that rather trifle than to be music by Van Cleave, or whatever those names were they used to have on '50s television shows, those sort of one-named guys who make music.

WS: Kamen.

MK: Yeah, Kamen. K-Man. [I laugh] I've always aspired to some greatness in making music in an orchestra. The combined talent on that floor is inspiring, it's not daunting and it's a great resource to have access to. I'm lucky to be able to stand up in front of an orchestra. I just want to live up to their expectations.

WS: You just want to please the orchestra.

MK: Yeah, really. Give them something to play so they can all walk off the stand going, "That was good. That was nice."

WS: Feel the rush.

MK: Yeah, yeah.

WS: That's what I can feel in your music. As someone put it, there's an adrenaline rush.

MK: I get adrenalized by music. I've walked onto the floor of an orchestra with no sleep having worked all night, barely able to talk, and yet when I stand in front of an orchestra, I am adrenalized, I am suddenly brought to life better than any illicit drug you could dream of. It is, I guess, what I'm on the planet for, to make music, and not many people, thank God, [laughs] have the opportunity presented to them that I have. It is magic to stand in front of a symphony orchestra and get the greatest musicians in the world to play your music for you.

My older brother, when he was growing up, played guitar, classical guitar, and was a great admirer of Julian Bream. We had Julian Bream records for breakfast. I didn't have to do a thing, it was a completely passive experience for me because he went and found the records, found the cuts and played 'em. I didn't even know how to put it on the machine, but I did enjoy every drop of it. And so many years later I'm doing *Don Juan* and I really need a classical guitar player for this and somebody said, "Why don't you call Julian Bream?" I said, "Come on," and thought, "Why don't I call Julian Bream?" So I did. And to my delight he said, "Well, send me the music and I'll have a look at it." That stopped me for about two months, intimidated by the thought of actually writing notes down that Julian Bream would see. And I was so sure he'd call me up and say, "Rubbish, [laughs] what do you need me for?" But instead he was his normal, gracious

self. He was very complimentary and he agreed to do the sessions and I brought my brother in from New Jersey, brought him to England to be in the same room. And it was a great thrill.

Music affords so much pleasure. I know what it's for and it is to make us feel worthy of being on the planet. To remind us of the meaning of our existence, to somehow enrich that existence. I do know that that keeps people young, keeps people vital. That's what it's about. It's very distressing to see it become such an overwhelming commercial sort of fodder for the brain dead.

WS: Factory-made.

MK: Yeah, such a commercial enterprise that any old piece of rubbish will come out and it will get on the radio and people will celebrate it and it's all good times and let's party and all that. Music is about a lot more than that. It's not good time, it's great time.

WS: Most people never even get that about music. Either they don't feel it or they just miss the boat or don't connect.

MK: Well, I don't know. I think great music has a profound effect on people whether they know anything about it, whether they are aware they are listening to it, whether they've experienced it before, whether they are old jaded farts who can't respond to anything. A piece of great music is such a powerful work, nonverbal communication of ideas and emotions.

WS: Universal.

MK: Yeah, it is universal. I will never stop being deeply gratified at listening to a great piece of Bach or playing a great piece of Bach. It couldn't be more of a thrill.

WS: I guess I'm saying many people aren't even conscious of it. They'll feel it but...

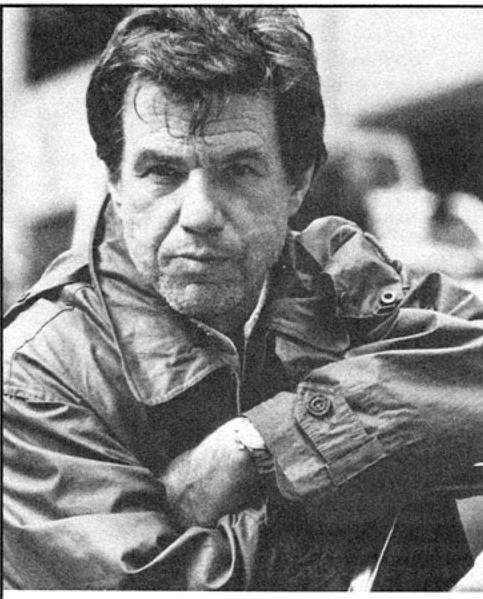
MK: Well they'll feel it, but I've had the most bizarre reactions. I once played oboe in the middle of—I was visiting a girlfriend in the middle of Puerto Vallarta in Mexico. I was a kid, 16 or 17 I guess, and I brought my oboe with me which oboe players tend to do, thank God it's portable. I was playing and I became aware of somebody in the jungle and there was this Indian, a Mexican Indian of some kind, I don't know what. I'd be really surprised if he had ever heard an oboe before but he came slowly out into a clearing wearing traditional tribal gear and was so obviously taken by the sound of the instrument, by the notes. I don't know if it fit in anywhere with the language of his people but clearly he was responding to it, and that was an innate experience. I also live in London in quite a tall house and when I come downstairs I pass the piano, so almost every day I sit at the piano and play a little piece of Bach or something, a nice cheery start to the day. And I came downstairs and we had a nanny at the time who was what we call a goth, she had a white powdered face, weird painted eyelashes and eyelids and black hair.

WS: A punk.

MK: Beyond punk into the goth period, the punks just had lots of skin piercing and body piercing and stuff like that. These were another breed, these were like Leticia of the Addams Family. [I laugh] That breed of a person. And normally big Siouxsie & the Banshees fans.

WS: What about the Die Hard 3 album? [cutting off the goth nanny story]

MK: It will be a classical record, not a soundtrack record. We have a bit of Beethoven on it, a bit of Brahms. My big conceit in this movie was, you know Beethoven's 9th was *Die Hard 1*, *Finlandia* was *Die Hard 2*, because it was snow and the director was from Finland. We don't need much of an excuse, just the tiniest glimpse.



Director John McTiernan photo: Barry Wetcher

[I laugh] And in *Die Hard 3* I said, "You know what would be really funny? It's a pity Beethoven didn't write a tenth symphony but everybody calls Brahms's 1st Beethoven's 10th. So I'm using Brahms 1st and leaning on it fairly heavily. The problem is the director doesn't think that theme is as well known as the Beethoven theme. And we'll have to go back to the Beethoven theme. [This approach was evidently abandoned in the final film. -LK]

WS: Well I don't know it by name, so...

MK: But you know the tune, it's... [plays it]

WS: Oh, you mean happy birthday.

MK: [with fake condescension] No. [gets up, to his dog] Get out and stay out. [slams door]

WS: So why the Seattle Symphony? Is that your first time working with them? [The Die Hard 3 film company, Cinergi, wanted to save money by recording the score non-union in Seattle; we'll have more on this in an upcoming issue. -LK]

MK: No. I've worked with them once before. A very old school friend named Gerard Schwartz, one of the most renowned conductors of American music, is the music director of the Seattle Symphony. He was simply put the best trumpet player in the world when we were going to school. I knew if Gerry was in charge of that orchestra, it'd be great. I can see going to Seattle where they have a brilliant orchestra, a beautiful room to record in, but no recording equipment, you have to take a truck up there to record. But that's okay, we're all rock and rollers at heart. The quality of the playing is brilliant, the people are sweet and the town is nice. But *Die Hard* is a particularly energetic LA kind of movie and I should be working with the LA musicians who made *Die Hard 1* and *2* happen, and who make all my scores happen when I work here. I work a little bit in London but that's to be expected because I live there. The playing and the rooms and all of that is great in London but this town is made of the super athletes and the super musicians of the film industry.

WS: They're used to playing that type of material.

MK: They can turn on a dime, there's nothing they can't play. Take one and two are always better than take ten because they're excited. By the time they get to take ten, they're bored. But when they first sit down it's like a point of honor, "I will not make a mistake, I will not miss a cue and I will play like a God," and they didn't.

WS: It's a mentality.

MK: The mentality here in town is irreplaceable for a film with as much guts and blood in it. I don't mean the blood and guts of a bunch of guys getting shot to death, I mean the blood and guts of a piece of music. I agreed to do this movie because I felt that I had a body of work to draw on, a body of work to expand upon and a director who I enjoy working with. I like Bruce Willis; Sam Jackson is a great actor. Everything about it is to be recommended. Jeremy Irons is fabulous. And the film is pretty good... I'd cut my right arm off now to get off the picture.

WS: Really?

MK: You know, "Who do you blow to get fucked in this town?" is David Sanborn's expression. [I laugh] I think that we've been served badly by... [I say something witty, tape recorder sucks] Yeah, I don't think you should print that unless you attribute it to David Sanborn. This film is about commerce so you can't fault them for wanting to save money, but the techniques of saving money are ratshit to say the least. It's false economy. It will probably wind up costing them more at the end to record in Seattle than it would have just to do it here. There's unions problems, there's problems with orchestrators, the people I normally rely on are not available to me. I don't blame the union, my parents fought long and hard for the union cause in the '20s, '30s and '40s and I've always believed in it very strongly. I think that the principles of bargaining are existent and I don't think the union is really lifting a finger to try to come to terms with what is a general problem. Like many other things the field of play is changing and it's very expensive to record a score in LA. There are many, many films that can't support the kind of freight that's charged by the LA unions. In a nutshell it boils down to going to Seattle and knowing that I can have an artistic great time with the orchestra. I can eat very well but I'm missing my friends and I'm missing my due to the dictates of a company that won't work it out.

WS: So McTiernan has to fly up there...

MK: McTiernan wasn't on sight when we recorded. He was in fact in Baltimore shooting the last reel of the movie when we were up in Seattle last week. He's a very trusting guy and has always left that to me. He responds to the music and he moves it around and uses it where he sees fit. Sometimes he comes up with novel ways of treating a cue. He loves the humor in the score, he likes the tongue-in-cheek quality, because you can't have just fruity kidding around, "Only kidding guys." The music kind of has the personality of Bruce Willis in the film and that's a larger-than-life personality.

WS: Oh I'm sure. Was he at your birthday?

MK: No, no, I had a very small birthday this year. I have a lot of friends in this town but I'm so wrapped in the middle of this film. It would've been insane. I couldn't have afforded the four days' recovery that I need at the end of one of those. [laughs, I laugh too]

WS: I got ya. So are you British or what?

MK: No, I'm a New Yorker. And this movie takes place in New York so I feel...

WS: But you're very British....

MK: Well I've lived there for about 15 years. And my wife's British and my kids call me diddy... Britain's my home and America is my land of opportunity.

**To Be Continued in Kamen Hard 2:
KAMEN HARDER**

With more of this interview, a filmography, and other stuff. It'll be K-MAN-TASTIC!

DIE HARD: THE ORIGINAL

Analysis by MARK J. DURNFORD

This is actually part two of an article begun in *FSM* #36/37, "The Art of Borrowing: Reasons Why a Composer Chooses to Plagiarize," in this case because it is appropriate for the picture:

At first viewing *Die Hard* may appear to be just a conventional urban thriller, better scripted than most, with a visibly larger budget. However, the film's effectiveness arises as much from what is "buried" as from what is shown. Its setting is important, not just in that it refers to other films in which urban skylines dominate (1974's *The Towering Inferno* springs to mind), but that the skyscraper itself becomes a metaphor for the United States. What is under discussion here is, who owns the country? The building is owned by the Japanese; the invaders/terrorists who end up destroying it come from Europe. The people held hostage are Americans, powerless to prevent their home from being torn apart. It is left to the hero, Bruce Willis as John McClane, the lone cop, the lone gunman of countless westerns (such as the Clint Eastwood character in *A Fistful of Dollars*) to save "space" for America.

This he is able to accomplish despite the heavy interference by bureaucratic forces outside. The Chief of Police is inept; the two FBI men display a callous disregard for the lives of those around them, particularly the hostages whom they are assigned to save. Law and order are more and more characterized as weak and corrupt in American narrative. The Sheriff is rarely the hero.

The hero, however, cannot win alone. He is dependent on the help of one man outside—a black policeman. Their relationship is the most important in the film and echoes one deeply embedded in American culture, represented by Huckleberry Finn and Nigger Jim in *The Adventures of Huckleberry Finn*, Ishmael and Queequeg in *Moby Dick*, or Nick Nolte and Eddie Murphy in Walter Hill's *48 Hrs.* (1982). The white hero has more in common with his black confederate than with the white cultural system here represented by the police (with whom he is associated). This is shown at the end of the film when the two men embrace; the hero's appearance has been transformed from "straight" white guy in conventional dress (the police, SWAT teams and FBI men wear immaculate uniforms and suits) to an "Indian" in vest—grubby, soiled, bloodied and barefoot. For the past two hours of the film, he has been engaged in solo guerrilla raids in the skyscraper equivalent of the backwoods (much of the film takes place behind the scenes amidst the air ducts and plumbing).

The symbols buried in this film regarding who owns and controls the country (our "space" or home) is something everybody can identify with, even subconsciously. Bureaucratic forces are not able to wield the power with which they have been invested to restore order. America is not necessarily saved; the problem the film articulates is not solved. The skyscraper, or what's left of it, still belongs to the Japanese. The film, however, suggests that heroic gestures are not empty, that American improvisation can get the better of European cunning and Japanese efficiency, that America can be refound. This is why *Die Hard* is so popular: it touches a deep chord, even if those who saw it could not necessarily explain how.

Regarding the score, *Die Hard* makes prominent use of source or "diegetic" music, specifically that of the string quartet at the office Christmas party on the 30th floor of the Nakatomi building at the beginning of the film. The music is Bach's Brandenburg Concerto No. 3. Maybe Michael Kamen played some part in its selection, maybe

First Appearance of "Ode to Joy" theme in *Die Hard*

not; regardless, there is a reason for it. The building is new (several floors are still under construction), luxurious, modern and expensive. There are smartly dressed security guards on the ground floor; also cameras and hi-tech touch-sensitive computers. There is talk of money, expansion, growth and deal-making as the Japanese owner/manager of the Nakatomi Corporation (we are not told what the company does—it is not important) socializes with his staff. The "classical" music of Bach (although in a strict musical sense, Bach is firmly a Baroque composer) is represented as a Westerner's view of affluence, breeding and culture. This is a striking contrast to what occurs later when these people become hostages and, despite their social status and education, are completely helpless.

The second of Michael Kamen's nondiegetic cues for the film begins as the hero, John McClane, and his estranged wife meet in an office at the Nakatomi building. The film cuts from them to a large van traveling up the street. The music swells and we are introduced to the "Ode to Joy" theme from the fourth movement of Beethoven's 9th ("Choral") Symphony in D minor, op. 125, played by cellos. Most significant about this melody is that it is not Beethoven's original. The key is E flat minor, an unusual one with no less than six flats. Kamen inserts a G natural toward the end (with an E natural in the bass) making the key ambiguous, particularly with the interval of a diminished fifth (E natural to B flat). Although we don't have much music to go on (just four bars!), Kamen is evidently modulating from E flat minor to E minor. This disconcerts the listener and throws the audience off-balance. We know that these are the bad guys, although why Kamen has used Beethoven is a mystery.

We now return to the 30th floor, to McClane and his wife. The source music in the background is no longer Bach's Brandenberg Concerto No. 3, but the fourth movement of Beethoven's 9th Symphony. Although faint, it becomes suddenly louder as two people enter the office; they excuse themselves immediately and, as they shut the door, the music goes with them. It has intruded along with the people, and when they leave it becomes quiet and subdued, almost intimate.

The next scene takes us back to the large van as it pulls into the Nakatomi plaza. This is the start of a four minute nondiegetic cue, beginning with another melody from the fourth movement of Beethoven's 9th. It is slightly disjointed, not quite right. The orchestrations are not the ones Beethoven used; they are dark, almost frightening. 17 seconds into this cue the music becomes Michael Kamen's, featuring pizzicato and arco strings, muted brass, fluttering woodwinds and the occasional jingle of sleigh bells (it's Christmas time, remember) which in this context are menacing. Occasionally we hear short bursts of Beethoven's themes which remind us of something. But what?

This four minute cue covers just the terrorists, whom we still haven't seen. The van goes into the basement whilst the car stops outside the entrance. Two men go into the lobby; within seconds the receptionist and security men are eliminated, power to the first 29 floors is cut off, telephone lines are severed and the main computer is

accessed. The back door of the van opens and 10 men take the elevator from the basement to the ground floor where the other two men are waiting. There is something about these terrorists that is different. They are very efficient, thoroughly professional and ruthlessly expedient. Apart from a short Asian man and a black man they are tall, blond and Nordic. It is their accent and language, however, that give them away: they are German!

We are now 20 minutes into the film, and the score has made us anticipate something by its very nature (tense and foreboding) and its incorporation of Germanic music. Two of the greatest composers to come from Germany were Johann Sebastian Bach and Ludwig van Beethoven, and their music plays at the office party. Kamen has referenced both this in his nondiegetic use of Beethoven and something else. The music is German. So are the terrorists!

Throughout the film references to Beethoven's "Ode to Joy" theme appear in connection with the terrorists, most notably as they break into the Nakatomi vault where Kamen treats us to an orchestral tutti version of the theme. Here it is revealed they are not terrorists, but just thieves! The music helps us on a psychological level to appreciate their real purpose.

Back to the terrorist-takeover cue, there is another point to make about the orchestra, in that it is restrained. This symbolizes the power of the terrorists, implied rather than demonstrated, and more frightening because of it. Note the elements that comprise their takeover: the entry into a building; the exit from a van; the switching off of the power supply; the sabotage of a computer; the locking of a door. What we have not seen are: explosions; flames; rapid firing of a machine gun; slow, violent death (two people are killed, but quickly and unexpectedly); rape; torture; and so on. Roger Manvell and John Huntly in *The Technique of Film Music* (1957) note, "Music can introduce the feeling of tension into a situation where the images retain their calm," (page 135) and that is what is happening here.

Kamen also uses silence to great effect. Three minutes into this cue there is a sudden pause of about four seconds. This takes place as the terrorists gather on the ground floor before going up to take the partygoers as hostages. Their leader, Hans Gruber (Alan Rickman) walks up the front door and places the electronic key over the lock. As he does so he peers outside and looks around. There is silence, not just among his men but also outside; the music mimics this by also falling silent. The door locks, causing a flurry of activity among the men as they arm themselves for the takeover. This too is shown in the music which continues frantically and excitingly.

Die Hard is an excellent film; this is just a brief overview and small example of what it has to offer. The story is well written, its allegorical and symbolic elements thoughtful and provocative. The technical elements (sound, photography and editing) combine to make a formidable achievement in the action-adventure genre. The direction by the talented John McTiernan is exemplary. The characters are well acted, particularly Rickman's Hans Gruber. It is the music, however, that contributes most to the film's considerable excitement, tension and emotional impact. •

THE ADVENTURES OF RECORDMAN

BY R. MIKE MURRAY

PASSING AMERICANA: PULP FICTION • GREECE 1934 • ANNETTE THE CONNECTION SURF'S UP!

I went to see *Pulp Fiction* recently with Recordman, and as we left the theater, I was still somewhat pumped up from watching it. "Wow," I gushed to RM, "I know you don't normally like rock soundtracks, but that loud guitar theme song to the movie was just awesome! Do you think I can get the movie theme song on CD?"

"*Pulp Fiction?* Theme song? You're kidding, right?" said he with a look of amusement.

"No, really. That was cool, the '90s personified." He smiled and laughed. "What if I were to tell you that the 'theme' you speak of was written by a Greek composer, N. Roubanis, in 1934—over 60 years ago?"

"C'mon, RM. Even I know they weren't playing music like this back in the '30s," I said, awaiting the inevitable story.

"I didn't say it was *played* like that when it was first written, and later became a hit in the '40s—I said *composed*! Of course, it is doubtful the composer would have recognized this particular version, and undoubtedly would not have approved it if he did. The name of the song is 'Miserlou,' and the version you just heard was recorded in 1962 by Dick Dale and His Del-Tones. Dale was known as the 'King of Surf Guitar' back then, and was the prime exponent and key influence on the 'surf music' sound which swept the country in the early '60s. What you call the 'theme' from *Pulp Fiction* is a surf classic from 30 years ago. You've obviously been listening to too many *Star Trek* CDs. Inbreeding is bad for you, you know?" he smiled.

"Well, not exactly," I hesitated, not wishing to offend him, "it's just that that was a wee bit before my time."

"Isn't it about time you learned a bit of your pop soundtrack roots? Or do you think you invented sex also?" he laughed. "C'mon back to my place, the family's out. I want to show you something I've never revealed to an outsider."

When we arrived back at RM's house, he led me through a secret door which opened off of his family room. He flipped on the lights and smiled proudly. There, highlighted by two twin spots of light, was a very large, beat-up surfboard. Placed next to it, in a place of honor, under a crystal dome of glass, sat a photo of a beautiful young girl in a swimsuit. Resting next to the photo was a black beanie with two large circles of felt protruding from it. Even I recognized it as a Mickey Mouse Club hat.

"Is this for real?" said I with amazement.

"Of course—would I ever own a reissue of anything?" he huffed with pride. "I wore it myself in 1955."

"Okay," I queried, "so who's the girl?"

At that, RM clutched his chest in a mock stagger.

"Oh, my stars," he gulped. "Can it be that you do not know of this classic icon of Americana, and of her *highly collectible* movie soundtracks and pop/rock albums?" He gestured in a long, sweeping motion. "This is my 'Beach Party' room, and this," he pointed to the photo, speaking in a tone of hushed reverence, "is Annette!"

"Annette who?" I hesitated.

"Annette! ...Funicello!" he signed, slightly exasperated, searching for a common ground. "How about if I said 'The Skippy Peanut Butter Lady'? Would that ring a bell?" he grimaced, speaking in a somewhat condescending tone.

"Oh, her!" I exclaimed quite proudly. "I didn't know she made soundtrack recordings."

At that, RM eased to the floor. "Sit down and listen well, Grasshopper," said he, assuming a lotus position amidst the sand and sea shells strewn about. "Lukas, Andy and the gang in 'Score' tell you what's currently 'good'—I attempt to impart to you what is 'collectible,' which depending on your viewpoint may not be the same as 'good,' but is nonetheless guaranteed Wisdom."

Mention the name "Annette" to men of a certain middle-aged persuasion and a subtle smile will cross their face, overtaken by a misty-eyed countenance wondrous to behold. For a ten year period, from 1955 to 1965, Annette (Gentle Readers—pop icons such as this need only their first names invoked, e.g. Elvis, Frank, Cher, Bruce, Madonna... or for you people, Jerry or Ennio) was the heartthrob of every young male in the country. She was the "girl next door" we watched grow up from her debut on television in *The Mickey Mouse Club* in 1955 at age 12, through her early pop recordings, until she helped to define an era with her "Beach & Surf" movies with Frankie Avalon in the early '60s.

Her appeal is difficult to impart to a generation which can now rent porno movies at the corner drugstore; at the time, she was the unspoken schoolboy fantasy incarnate. Annette's wholesome television persona was guided personally by Walt Disney. However, Mother Nature soon intervened on behalf of young male hormones everywhere yearning to breathe free by endowing her with both physical beauty and other outstanding and very prominent features which quickly outdistanced the size of her mouse ears.

When *The Mickey Mouse Club* ended its run in 1958, Tutti Camarata, head of production for Disney Music, began to guide Annette's recording career by issuing singles and albums aimed at the teen pop/rock audience. At first, nothing much happened, and then by chance, a young songwriting team of brothers, Robert B. and Richard M. Sherman, offered Camarata their song "Tall Paul" for Annette to record. It became a huge success and Annette's second career took off. The Shermans thereafter wrote many of her hits, and themselves became the Disney house composers, going on to score many of the huge Disney movies of the early '60s, including *Mary Poppins*, *The Jungle Book*, *The Parent Trap* and *The Sword in the Stone*. They also independently scored *Charlotte's Web* in the early '70s.

Annette's string of pop hits included "First Name Initial" and "Pineapple Princess" by the Shermans and several recordings by her then-boyfriend, Paul Anka, who wrote his own hit for her, "Puppy Love." Of interest to TV score trivia buffs is Annette's first recording of Anka's "It's Really Love," which in a jazzed-up instrumental version became the theme song to Johnny Carson's long-running *Tonight Show*.

Annette's music was never really "rock," but who cared? She became a "personality" collectible, who had some fairly big... er, hits on the

charts because of *who* she was, America's teen idol. As the country entered the early '60s, the California surf music sound, through the efforts of Dick Dale and his many imitators and disciples, along with the concurrent rise of the Beach Boys, began to sweep the *Billboard* charts.

Many songs were written promoting the surfing lifestyle, and it was not long before movie producers caught the wave as well. A multitude of "beach party" movies were rushed to the screen, usually featuring scantily clad young women dancing in the sand and being endlessly pursued by wholesome, crew-cut young men in boxer swimsuits. The musical numbers in these movies usually centered around waves, makeup and fast cars. Some of the "best" of this genre were produced by American-International and starred Annette and Frankie Avalon. Seeing Annette in a bathing suit, albeit by design usually a one-piece, became the prime box-office draw for an entire generation of young men at the drive-in theaters. The "soundtracks" to many of these movies were released and although most are unremarkable for their music, they have nonetheless become *highly* priced collectibles of the era, especially those featuring Annette covers and songs. Collectible Annette vinyl soundtracks include the following: *The Parent Trap* (Buena Vista STER/BV-3309, 1961, a prized Haley Mills collectible as well), *Beach Party* (Buena Vista STER/BV-3316, 1963, featuring a classic shot of Annette and her surfboard), *Muscle Beach Party* (Buena Vista STER/BV-3314, 1963; this cover is one of the "best" Annette shots), *Bikini Beach* (Buena Vista STER/BV-3324, 1964), *Pajama Party* (Buena Vista STER/BV-3325, 1964, gatefold lingerie cover), *How to Stuff a Wild Bikini* (Wand S/671, 1965) and *Thunder Alley* (Sidewalk ST/T-5902, 1967, one Annette song).

Annette recorded many other non-soundtrack albums for Disney/Buena Vista, including her highly collectible first album *Songs from Annette* (Mickey Mouse Club MM-24, 1959) and, in my humble opinion, the best Annette photo cover album: *Annette: On Campus* (Buena Vista STER/BV-3320, 1964). Her soundtrack and other recordings are collected in the main by rock collectors who have driven prices for near-mint copies into the \$100-200+ range. *Anything* connected to Annette, especially with her picture, such as some of her singles, is highly collectible.

Finally we come full circle in our tale. In 1987, Annette and Frankie Avalon again teamed up for one last nostalgic visit to the beach of their youth in *Back to the Beach* (Columbia JS-40892), a surprise hit of the year. Featured in the movie and on the soundtrack is, who else, Dick Dale!

Over the years Annette Funicello remained a very classy woman, still fondly remembered in the hearts and minds of her generation. Tragically, she announced recently that she is suffering from Multiple Sclerosis (MS) and our hearts and best wishes are with her in these times. Her recent biography, *A Dream Is a Wish Your Heart Makes*, is now available in softcover editions.

For those interested in the music, Disney recently issued a 2CD picture disc box set of Annette's recordings entitled *Annette: A Musical Reunion with America's Girl Next Door* (Disney 60010). Rhino Records has available a Dick Dale surf "greatest hits" CD, including "Miserlou," entitled *The Best of Dick Dale & His Del-Tones* (R2-75756, 1989). *Pulp Fiction* has revived his career and he has issued several new CDs as well. ♫

Recordman, aka Mike Murray, can be reached at 8555 Lamp Post Circle, Manlius NY 13104. Mike sent me some xeroxes of Annette album covers. She is a very gifted woman.

-LK

WHEN THINGS CHANGED

SOUNDTRACKS AND THEIR FANS IN THE 1960s AND 1970s, Part 1

by ART HAUPT

For lovers of movie scores, these are the good days. The CD jewel cases glitter in cozy rows at your local mega-music store. Pearl Jam may play on the speakers overhead, but close at hand lie the soundtracks of the ages: *The Bride of Frankenstein*, *Vertigo*, *The Magnificent Seven*, another reissue of *Raintree County*. Should you pick up the classical *2001* or the Alex North *2001*? For that matter, which performance of Bernard Herrmann's Symphony should you buy?

It's all there in the bins—or almost all. And when you attend the latest movie, it's clear the composer knows the field too; well enough to write (or at least mimic) a rousing orchestral score. In the mood for a classic film? Just pop the laserdisc in the player and select the isolated music track. And for advice, insight, and still more soundtrack fixes, you can always turn to Internet newsgroups and composer societies, reviews in mainstream audio and film mags, specialized mail order catalogs and reference books—and soundtrack publications.

This banquet of plenty sometimes makes middle-aged soundtrack veterans pinch themselves. Today's fans have it sooooo easy. Three or four decades ago, things were very different...

Prehistory—the 1960s:

Dinosaurs roamed the earth. The continents drifted at will. Hollywood was just coming off a golden age of soundtrack music, and terrific composers at the peak of their careers were scoring films whose musical demands were worthy of their talents...

First-run movies opened at a single theater in glamorous Downtown and ran for weeks or months before finally moving to suburban theaters and drive-ins. Studios regularly produced historical epics for presentation in a high-toned reserved-seat environment—10 showings a week in super-widescreen with a stereophonic overture and intermission, and souvenir programs for sale in the lobby. In those days a successful epic like *Ben-Hur* might run for a year at the same downtown theater ("Metro-Goldwyn-Mayer presents a momentous event in motion pictures...").

But such extravagance couldn't last forever. Tastes and talents changed as the 1960s progressed; too many bloated \$15 million epics sank of their own weight, while in many films symphonic music was supplanted by pop scores like *The Graduate*. (1959's best picture Oscar: *Ben-Hur*, best original score: Miklós Rózsa for same; 1969's best picture Oscar: *Midnight Cowboy*; best original score: Burt Bacharach for *Buck Cassidy and the Sundance Kid*. Not a criticism, just an observation.)

In those pre-VCR, pre-cable days, a handful of quality movies were deemed worthy of rerelease; some, such as 1956's *Giant*, orbited back into theaters every few years. The majority, however, went into a black hole at the end of their run. The upstart TV medium showed films but was hardly the voracious consumer of Hollywood product it is today. In the 1960s, if you really wanted to see your favorite old flick again, your best bet might be a repertory theater (pretty scarce) or perhaps a film society or fraternity house that rented 16mm prints for public showings.

The process that produces soundtrack fans is

incompletely understood, but it's surely a hybrid of two very common loves, movies and music. A key event that seems to occur in many young lives is the acquisition (sometimes utterly by chance) of a strangely atypical LP, such as *Ben-Hur* or *The Big Country*. Which leads to a second LP, which leads to a third...

But being a fan was hard. In those days, a soundtrack sometimes came out on vinyl, usually not. Miklós Rózsa and Dimitri Tiomkin were well represented on LPs from the 1950s on. But other composers, like Bernard Herrmann and David Raksin, managed to have entire decade-spanning careers with only a few recordings to show for it. And once a record went off the market and crossed the River Styx, it did not return; movie scores were almost never reissued or rerecorded.

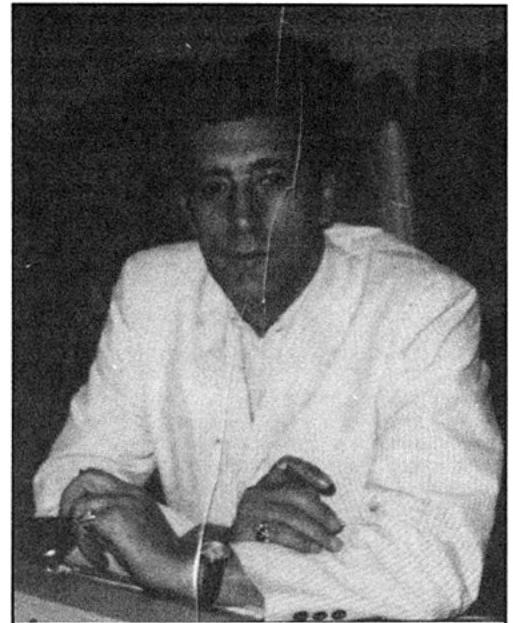
If a melody in an old film happened to grab you and the album had vanished from the stores, your best bets were Mantovani easy-listening records, the dual pianists Ferrante and Teicher, or a compilation album of original tracks, e.g. *Great Motion Picture Themes* on United Artists. (If you were a serious devotee, you might—as some did—scour the TV listings and plunk a tape recorder in front of the tube to audiotape a film's soundtrack, sound effects and all. Such a truly unabridged score could then be enjoyed later, its interaction with the film studied at length. Such tapes might also get passed around, assuming anyone else was around who shared the same interest.) Beyond that, you were reduced to humming the melody from memory.

Yet despite these obstacles, in the 1960s a new baby-boom generation of fans began to appear. There was, for example, a small gang of film students at New York University who arrived about 1966. At a time when foreign art films were in vogue, they concentrated on genre American movies, and they knew their composers—as did their predecessors and sometime teachers at NYU, Martin Scorsese and Brian De Palma, whose low-budget first films these students looked upon with awed reverence.

According to New York entertainment lawyer, Ken Sutak, these students followed composers' careers—especially younger stars like Elmer Bernstein and Jerry Goldsmith—the way other movie fans followed directors or actors. Thus in late 1967, student Jon Davison (future producer of *Airplane!* and the *Robocop* movies) could share with the others the latest flash from the movie grapevine, for example: The bad news was that Bernard Herrmann wasn't going to score Stanley Kubrick's long awaited *2001* after all, apparently because he couldn't get along with Kubrick. The good news was that Alex North had been tapped to score the film instead.

But no one outside MGM knew the fateful outcome: North's score had been replaced by Deutsche Grammophone classical tracks. So it came to pass a few months later at the *2001* press premiere in New York, that when Richard Strauss's thunderous "Zarathustra" sunrise heralded the main title, Davison stood up and exclaimed in awe: "By God, this is the greatest piece of music Alex North has ever composed!"

Most of these fans lived in an NYU dormitory around the corner from Dayton's, a record store at 12th and Broadway run by silver-haired Jimmy Dayton, aka "Jimmy the Gent," now



The only surviving photo of Jimmy Dayton, aka "Jimmy the Gent," inside his old Greenwich Village store, circa mid-'60s. Dayton turned many on to soundtracks, and his "3 for \$4.00" LP bargains are astounding considering the price of today's CDs. Photo courtesy Dayton's heir via Ken Sutak

deceased. At Dayton's, a plethora of shelves and bins displayed discount soundtracks, which Dayton—once a soundtrack collector himself—had been buying up by the boxload. There was also a "back room" for holding special deleted records, to which they were denied admittance. "You can't afford it," he told them, which only whetted their appetite. Nevertheless, at regular intervals the sales staff at Dayton's moved excess deleted stock to the regular discount soundtrack bins—say, several sealed copies of *Roots of Heaven* at \$1.99 one week, multiple copies of *The Cardinal* another week—which kept hooked buyers coming back.

In 1968 an assistant of Dayton's named John Roland, aka "Roland the Fox," split off and started his own store on 8th Street, called Happy Tunes, where a wire wall-rack full of \$1.99 soundtracks lined the back of the store. Dayton's (including a Dayton's budget store) and Happy Tunes basically comprised the rare soundtrack market, at least for the NYU students. Other sources were Woolworth's, Kresge's, A&P supermarkets, and the 69-cent Store, all of which had bins of old cutouts. *God's Little Acre* once sold for 29 cents a copy at Bradlee's.

The ultimate grail that collectors searched for in those days was the unique early '60s Warner Bros. album *Music by Erich Wolfgang Korngold*, conducted by Lionel Newman, which sold for \$150 and up in Dayton's back room. Other revered back-room records were *A Streetcar Named Desire*, the *Quo Vadis* 10-inch LP, *Vertigo* and *The 7th Voyage of Sinbad*. Looking for these rarities forged a bond among the NYU students. As Sutak recalls, "While we pounded the big city pavements searching for this stuff, every one of us imagined himself walking to the beat of Elmer Bernstein's pulsating symphonic jazz."

In those days, information was as scarce as the records, and album jackets were often the only source. If you discovered a composer you liked, his career might be a total mystery, even if you grabbed an LP of his. With his old soundtrack recordings deleted and composer billing in movie ads and posters erratic at best, you could have only scant notion of what he had done or was doing, or even what he looked like.

General reference books on film were rare. Only the slenderest handful had been published on film music—a notable example was Clifford McCarty's *Film Composers in America: A Checklist of Their Work* (1953). From 1941 until 1958, there was a sporadic journal variously known as *Film Music Notes*, *Film Music*, and *Film and TV Music*, but it ultimately disappeared.

Nonetheless, in the middle and late 1960s, like solitary prisoners rapping on pipes, fans discovered they were not alone. At those New York record stores, college students met an older, more experienced generation of collectors, some old enough to have had access to the entire universe of LPs which began in 1948. These vets could recall even earlier halcyon days when 50 copies of *The Swan* were on sale at Sam Goody. They could advise neophytes that the soundtrack from *The Fugitive Kind* was a piece of junk.

For anyone interested in the field, *Films in Review* magazine was the single most indispensable source. First published in 1950, the publication emanated from the New York-based National Board of Review, founded in 1909 as a citizens' group concerned with excellence and decency in films. By the 1960s, FIR was one of the few serious film publications available, somehow combining a strong enthusiasm for films, ultra-conservative politics (which found expression in editor Henry Hart's film reviews), and invaluable career and historical articles. Beginning in 1959, the magazine ran occasional career articles on film composers, starting with Newman and going on to cover Steiner, Raksin, Friedhofer, Rózsa, Korngold, Herrmann and Waxman. These articles and their accompanying filmographies made FIR's backissues an information gold mine.

FIR also ran an intermittent "Sound Track" column during the 1950s. In 1963, the late Page Cook, who had started as an editorial assistant at FIR, complained to Hart about a recent film score review.

"If you think you can write it better, go ahead,"

Hart replied. Cook reviewed *How the West Was Won*. On the strength of that, he got "The Sound Track" column, which he would write regularly for the next three decades, dispensing his special brand of withering criticism and lavish praise on the latest scores (which he customarily reviewed based on seeing the movie, rather than listening to the album, if any). His annual best-five lists were a particular treat.

Cook became not only a critical arbiter and all-around authority, but a communications hub, staying in touch with the major composers and enlightening soundtrack fans who approached him. John Fitzpatrick was an FIR reader who dropped by their offices one day to meet Cook. "Surprisingly, he turned out to be a young man of my own age," Fitzpatrick recalls. "He had had the good fortune of realizing his lifelong film music interest from childhood, making him a kind of expert by his 20's. Cook introduced me to other film music people and shared with me his treasured old recordings. Suddenly a tape recorder became a necessity of life."

FIR readers often wrote in to offer corrections or volunteer new nuggets. Among the correspondents was Albert K. Bender, who wrote a letter to the editor in 1965 proposing fan clubs for film artists other than actors, and pledging personally to start a society devoted to Max Steiner—the first fan organization for a film composer. After receiving permission from Steiner himself, Bender founded the Max Steiner Music Society, which began publishing a quarterly newsletter. He subsequently met the composer, and thanks to Steiner and his wife, Lee, the Society was able to circulate Steiner soundtracks on cassette to members, taped from the composer's own extensive collection of acetate records.

Fitzpatrick would also start a society. He had discovered Miklós Rózsa's film scores in the early 1960s and then sought out Rózsa's concert music from New York City libraries. Of particular interest to him was FIR's Rózsa career article

published in 1965, written by Ken Doeckel. "Its impact on me was immeasurable," Fitzpatrick says today, "both placing Rózsa in the context of European music and, paradoxically, making him seem a real human being whom one might someday hope to meet." Fitzpatrick remembers chafing at the condescension shown film scores in mainstream music magazines, and was pleased to see a letter from a knowledgeable fan (Mark Koldys) in the audio magazine *High Fidelity* posing the question of why, say, a major film score by Rózsa shouldn't be taken as seriously as one of Handel's minor oratorios.

After two years in the army, Fitzpatrick returned to civilian life in 1971, determined to found a Miklós Rózsa Society. (Others had tried, but the composer had discouraged them.) The new society's goals: Honor the composer, crusade for his music and all good music, lobby for more recordings and concerts, and encourage the beneficial association of like-minded fans. FIR's Cook and Doeckel helped Fitzpatrick approach Rózsa. The composer gave his consent, asking that the society also carry on the fight "against the dilettantism, song-plugging and cheap commercialism in present-day films and the sheer lunacy of the so-called musical avant-garde."

In the late 1960s, a record dealer named Steven Smolian published a pair of bound volumes enumerating all the soundtrack and original cast albums known to have been produced from 1948 to 1968. One volume was by title, the other by record label. The Smolian catalog became a bible to collectors compiling prioritized want lists. Previously, they'd had to thumb through stacks of Schwann monthly record catalogs.

Also during those years, editions of Leslie Halliwell's *Filmo-goer's Companion* began appearing in the U.S., an invaluable (and later much imitated) reference book from England giving extensive filmographies organized by artist names—composers, too.

Next Issue: The Pivotal Year—1972

SOUNDTRACK ALBUM ODDITIES: PART VI E - CDs vs. LPs

by ANDREW A. LEWANDOWSKI

We continue our review of differences between soundtrack LPs and CDs, to be continued forever. Send any updates to Andrew Lewandowski, 1910 Murray Ave, South Plainfield NJ 07080-4713.

Dedicato al mare egeo: This Ennio Morricone score was released in Japan in 1979 on an LP containing 11 selections. That same year a song from the film was released as part of an LP in Italy (RCA PL 31442) and as a 45 rpm single in Japan (RCA SS 3205). The CD release (SLC SLCS 7119) in 1992 contained the 11 selections plus the song.

Les demoiselles de Rochefort: The 1988 French CD (Polygram 834 140 2) of Michel Legrand's score to this Jacques Demy musical is missing several themes found on the U.S. 2LP album (Philips PCC 2-626).

Doctor Zhivago: The U.S. CD (CBS Special Products AK 45437) of Maurice Jarre's popular score contains three additional tracks not found on the LPs. These are "Intermission Music" (0:42), "Entr'acte Music" (1:55) and "End Credits" (2:02). Also, Track 14 "Yuri Writes a Poem for Lara" is the movie selection found on the LP MGM S1E-6STX, not the studio re-recording from MGM S1E-6ST. The "End Credits" on the CD also contains dialogue by Sir Alec Guinness not included on either LP. In April 1995 Rhino released a "30th Anniversary" expanded CD (R2 71957) with many unreleased tracks and outtakes; 45 selections in all, totaling 72:42.

Earthquake: The U.S. CD of John Williams's score (Varèse VSD-5262) is a combination of the first and second LP pressings (MCA-2081). It contains both the "Something for Remy" (3:47) selection found on the first pressing and the "Earthquake: Special Effects" (2:42) cut found on the second LP pressing. The CD also contains an additional track titled "Aftershock" (0:24) which is the rumbling heard prior to the main title.

El Cid: The British reissue LP (MGM Select 2353 046) of this Miklós Rózsa score contains an additional track not identified on the label or cover which does not appear on any other LP from any country. It is actually titled "Pride and Sorrow" (2:11). The CD release (Sony 47704) does not contain this track. However, the Cloud Nine CD titled *Great Epic Film Scores* (CNS 5006) does contain it, as well as "Exit Music: 'The Falcon

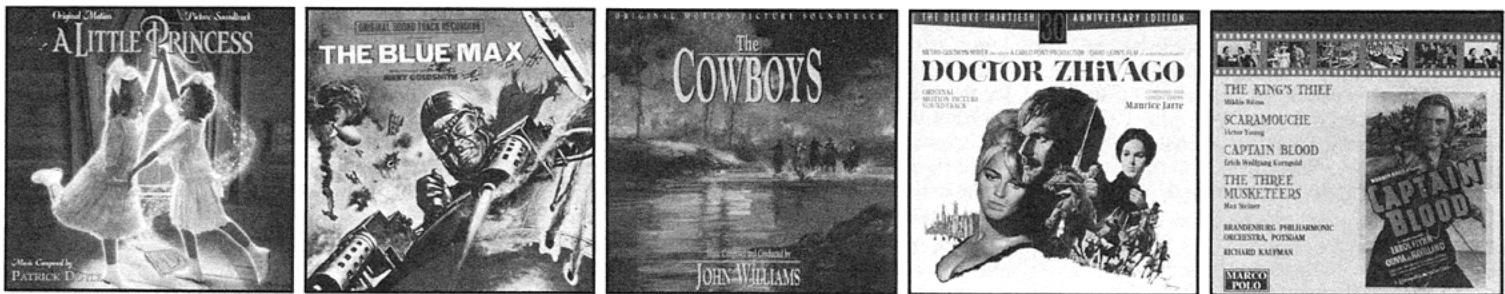
and the Dove'" (2:03). In 1994, on a compilation CD titled *The Great Fantasy Adventure Album* (Telarc CD-80342), another previously unreleased selection appeared: "El Cid: Fanfare and Entry of the Nobles" (3:22).

Estate violenta: Mario Nascimbene's score to this wartime love story was first released in Italy in 1959 as an EP 45 (RCA PME 30 353). In 1982 five selections were included as part of a 3LP box set titled *Mario Nascimbene: L'Impronta del suono* (Kangaroo Team ZPLKT 34209). In 1992 CAM reissued the score on CD (CSE 068) with six cuts. However, two of the tracks, "Primo incontro" and "Scena d'amore," appear as one on the LP set, and "Tema di Maddalena" is longer on the LP (3:12 vs. 2:11).

Eva: Michel Legrand's score to Jeanne Moreau's 1962 film was released in France on an 45 EP (Philips 432.821) with 4 cuts. In 1993 a CD (SLCS 7154) was released in Japan of these 4 bands plus an additional 12 tracks.

Excalibur: John Boorman's 1981 retelling of the legend of King Arthur and the Knights of the Round Table had something of an LP release. A 1981 British LP (Island ILPS 9682) titled *Music from the Film Excalibur and Other Selections* contains most of the classical pieces by Richard Wagner and Carl Orff used in the film. A 1994 limited edition bootleg CD (Old World Music OWM-9402) has the same classical selections plus 11 score bands composed by Trevor Jones. The CD also contains Jones's unused main and end titles. Total number of selections is 18 totaling 65:53.

Fall of the Roman Empire: Dimitri Tiomkin's score to this 1964 Roman epic was originally released in the U.S. on LP (Columbia OL 6060/OS 2460) with 16 bands, reissued on CD by Varèse Sarabande (VSD-5228). In 1991 Cloud Nine released a "More Music from..." CD (ACN 7016) containing 16 selections. Among these were 14 cues previously unreleased: "Fanfares & Flourishes" (0:51), "Dawn on the Northern Frontier" (2:17), "Livius Arrival" (1:02), "Old Acquaintances" (4:31), "Decoy Patrol" (0:57), "The Battle in the Forest/Reinforcements" (3:49), "By Jove & Intermission Title" (0:33), "Intermezzo: Livius & Lucilla" (2:17), "Conflict in the Caverns" (1:45), "Aftermath & The Journey to Rome" (2:27) and "The Army Enters Rome/The New God/The Challenge" (4:03).



SCORE

SOUNDTRACK CD

REVIEWS

Summer is here, and with it more soundtrack albums than anyone could hope to buy. Not to be nasty, but the market nowadays is kind of like Missouri (flooded). Please save some money to buy food; the following can help you weed out the good purchases from the bad, after which you can just buy the newest Williams and Horner sight unseen (sound unheard?) anyway. My review column will return next month, time willing. -LK

A Little Princess • PATRICK DOYLE. Varèse Sarabande VSD-5628. 28 tracks - 49:59 • It's been a while since I've heard as unique, haunting and moving a film score as Patrick Doyle's *A Little Princess*. This gorgeous adaptation of Frances Hodgson Burnett's book ranks with *The Black Stallion* and *E.T.* as being a truly outstanding family film—not some generic mush processed by studio executives with action figures in mind. The look and feel of this film are breathtaking, and they're complemented by Doyle's stunning score, which uses Indian instruments (giving it a distinctive, mysterious sound) and children's choir to create music with enough themes and orchestral layers to fill several everyday scores. This is a major turning point in the composer's career, whose past works have been both inspired (*Much Ado About Nothing*) and numbingly over-the-top (*Frankenstein*). Here, Doyle's music is emotional, poignant and restrained, complemented by several choral and vocal tracks ("Kindle My Heart") that fit seamlessly within the film and score. Varèse's album clocks in at 50 minutes, with liner notes from the composer and director rounding out a superb package. In *A Little Princess*, Doyle has fulfilled all of the necessary "heartwarming" requirements of Burnett's story, but—like the film—has accomplished them in uplifting, original and unexpected ways. Wonderful in every sense of the word. **4½**

-Andy Dursin

Don Juan DeMarco • MICHAEL KAMEN. A&M 31454 0357 2. 10 tracks - 45:44 • I would think that Michael Kamen must have loved writing the music to *Don Juan DeMarco*. Here's a charmingly offbeat romantic comedy that offers a mountain of opportunity, specifically the chance to write lyrical melodies and distinctive, memorable themes. This isn't like *The Dead Zone* or *Licence to Kill*, movies whose musical requirements consist of brooding underscore. Given the purely romantic atmosphere of the film, it should come as no surprise that Kamen has risen to the occasion by writing one of his best scores in years. Spanish instrumentation frequently backs up the orchestra, particularly in tracks like "Don Juan" and "I Was Born in Mexico," while the composer doesn't hold back on full orchestral sound in the film's conclusion, "Dona Ana." Even the (by now obligatory) Bryan Adams pop-track, "Have You Ever Really Loved a Woman?" is warm and listenable, primarily because Kamen interpolates its melody as the love theme for the picture. Overall, this is as pleasant a soundtrack can be without turning into syrupy, Marvin Hamlisch-esque slop. Recorded with the London Metropolitan Orchestra, *Don Juan DeMarco* is an enchanting score that shows—given the right project—Kamen's music can be as lovely as anyone's. Highly recommended, especially for the die hard romantic in all of us. **4**

-Andy Dursin

Kamen would (1) come up with some original music and (2) get an entire album to himself without having the contend with awful pop songs, but I guess that was wishful thinking. The other minus of this soundtrack is the sub-standard packaging. There are no track titles anywhere except on the CD itself, kind of difficult to read when the thing is spinning around. Whoever responsible for this shoddy work should be locked in a small room and forced to listen to *Ladyhawke* repeatedly! Musically, Kamen's score is merely a conglomeration of themes and motifs from the original film with a touch of variation. Maybe you could rationalize this by saying, "Yeah, but it's Hans Gruber's brother who is after McClane in this installment and therefore it is for the sake of continuity that the composer did this." Yeah, right. To be fair, the music is well performed by the Seattle Symphony Orchestra but this can't make up for the lack of originality. Also, like most of Kamen's action scores, it works better under the film rather than as a body of music unto itself. And then there are the requisite pop tunes which, in this instance, are rap songs which are deplorable. Even if you were to get into Kamen's music, the bloody songs are scattered throughout the disc, making it necessary to program your player. And, for the millionth time, there's that Beethoven excerpt from his 9th Symphony, coupled with an excerpt from Brahms's 1st. I for one dislike this kind of classical piracy and much prefer to hear the pieces in their entirety. I know Kamen has produced some incredible music in the past and even his score to *Last Action Hero* is much better than this soundtrack. In fact, if I were forced to recommend this disc, I would point out that it offers a good reading of the original *Die Hard* music. Unfortunately, there would have to be a gun pointed at my temple by some Euro-trash terrorist to make me say it. Then again, I might simply reply, "I'm sorry but you're just going to have to kill me." **BLAM. 2½**

-David Cossina

Commerce strikes again! Most of Kamen's original Die Hard 3 music, incorporating Brahms's 1st, was rejected by the filmmakers in favor of tracked or re-recorded Die Hard 1 and 2 cues, and the album was produced before the complete score was recorded. Missing from it are the renditions of "When Johnny Comes Marching Home" and "Ride of the Valkyries" used during the bank robbery, leaving a lot of waiting and suspense music, impossible to remember from any part of the movie. The most coherent thing on the album is the three minute "The Iron Foundry" by Russian composer A. Mosolov, which Kamen told me (while proofing the interview this issue) might have been in the film for like "five seconds." It's a furious, driving Stravinsky-esque ostinato piece, of the kind James Horner drew on in Aliens. This movie's production totally was about commerce; Kamen never saw the film with the director and whatever artistic approach he had soon went out the window in favor of just getting the job done. I like his Die Hard music, very cartoony and clever, so I don't find this film and album nearly as bad as most seem to. And thanks to those rap songs which young white males who collect soundtracks automatically hate, the CD is actually selling pretty well.

-LK

Kiss of Death • TREVOR JONES. Milan 73138 35715-2. 14 tracks - 48:08 • This album from the new mediocre remake of the 1947 noir classic is nothing to

jump up and cheer about, but nevertheless represents a grouping of music appropriate to the film's subject matter. The CD opens with 19 minutes of songs, of which the most notable are "Feeling Free," an instrumental featuring a few guys saying "uh... uh" every so often and cheering unintelligibly near song's end, and "Porque no unirnos," an ethnic little ditty placing the ubiquitous Hispanic flavor in the film's urban setting. The remaining 29 minutes of disc time are an adequate helping of Trevor Jones's dark score. The music is scored for a rock ensemble, synths and orchestra, and is largely cohesive despite the diverse mix. A punchy rock beat is present throughout most of the music and, coupled with some nervous string twitters, makes the occasional synth dronings almost bearable. The main and end titles convey the street-wise attitude of city dwellers, accomplished, as in many other scores in the past, through various rock-related rhythms and instrumentations. The result here is sort of a Beverly Hills 90210 meets South Central L.A.; still, pretty innocuous. As far as the rest of the score, when he isn't busy droning or doodling haphazardly, Jones shines with some effective orchestral passages. The propulsive action cues are tense and menacing with frenetic strings and threatening brass. The one track eschewing all this malignancy and vengeful brooding is "Rosie and Corinna," a nice little cue; sad, pensive and almost tragic. Perhaps the best track is "Junior's Arrest," for all the reasons already mentioned regarding the action cues plus some interesting timpani. An added bonus is Lukas's insipid, er, inspired Jones bio. **3** -Mark G. So

Braveheart • JAMES HORNER. Icon London 448 295-2. 18 tracks - 77:00 • Welcome to another summer of happy Horner and his swooning diarrhea scores. *Braveheart* is banal and at times vomit-rendering. Its use of ethnic instruments suits the movie but becomes extremely tiresome on the 77 minute disc, notably in the various tracks that each sound like one pronounced and drawn out belch by the string section. Without visuals, these are torturous and one of them caused me to choke on my tuna fish sandwich. As for thematic material, Horner uses an awful replication of the main *Glory* motif (not the Prokofiev); also a theme that flows exactly like one of Poledouris's variations on the *Conan the Barbarian* love theme. Naturally, this *Conan*-like progression is the only nice part of this miserable diarrhea disc (it does pop up quite a bit). Congratulations to Horner for orchestrating this all by himself. Unfortunately, the time he spent arranging it must have taken away from the time he could have used to write a few sixteenth notes, or perhaps one or two moderately thematic lines to accompany his melodies. The use of drones is hardly refreshing, and it almost seems as though Horner just didn't want to bother to write much harmony. The nicest track on the disc is the last, not because there is nothing after it, but because it contains the most passionate rendition of the *Conanheart* love theme. As an interesting sidenote, Mel Gibson leaves a touching message in the CD booklet. But for some reason, it has nothing to do with Horner or his score. I wonder, after having seen the movie for myself, if Gibson specifically warned Horner to stay away from anything really interesting (or distracting). Either way, the movie was fantastic and the score does most of its damage on the CD itself. **2**

-Jonathan Z. Kaplan

Following in the big boned symphonic style of *Glory* and *Legends of the Fall* is James Horner's *Braveheart*, for director/star Mel Gibson's three hour Scottish epic. Like *Glory* and *Legends*, the music consists of full orchestra renditions of the film's nice main theme, with occasional "ethnic" instrumental solos (Uilleann pipes, Kena and whistles). Horner's usual collaborators, the London Symphony Orchestra, plays all this very well, augmented by pan pipes and synths for the more turbulent material ("Revenge," "Betrayal and Desolation").

But the music is more drawn out and repetitive than *Glory* or *Legends*, with too little thematic development. If you liked those scores, this is a nice buy, with a generous 77:00 running time, but you may want to skip a track or two. 3 -Robert Knaus

Casper • JAMES HORNER. MCA MCAD-11240. 15 tracks - 73:16. • *Casper* (the friendly ghost) is slightly better than *Braveheart* only because it is less like *Legends of the Fall*. Horner took full advantage of the temp tracking in this one (or he has become a consummate plagiarist). "March of the Exorcists" is a lame imitation of Goldsmith's *Mom and Dad Save the World*. Themes from *Edward Scissorhands* and *Nightmare Before Christmas* are also in evidence (making substantial sections sound like they were written by a drunken Danny Elfman). Of course there is the standard collection of Hornerisms, including a great deal of material from *Cocoon*. Track 12, "One Last Wish," presents the nicest and most complete arrangement of Horner's *Casper* material. Also contained are two songs, one of which is a Little Richard version of the old *Casper* song, Joy! Overall, this disc is boring and difficult to get through. More importantly, there aren't enough good individual tracks to make it worth buying. If you have a friend who buys these things, have him copy track 12 from *Casper* and track 18 from *Braveheart* for you. But—if you are proud of James's accomplishments these past three to, oh... say ten years, then I'm sure you will find pleasure in *Braveheart* and *Casper*. And the next time any of you Horner people are out shopping for goodies, allow me to suggest *True Lies*, *Wolf* and *The Firm*. Enjoy. 2½ -J.Z. Kaplan

Horner's long association with Steven Spielberg's Amblin Entertainment (*An American Tail*, *batteries not included, *We're Back!*, etc.) continues with *Casper*, the megabuck update of the old comic and cartoon. Horner enters Danny Elfman territory with his spooky/wacky theme for Casper's three ghost uncles, utilizing harmonica, tuba and pipe organ accompanied by a chanting female choir. In contrast, the zany "Uncle's Swing" is nicely offset by Casper's tender, lyrical theme, typically performed on piano with occasional strings and chorus ("The Lighthouse—Casper and Kat" is an especially nice rendition). The score also contains rousing action music, such as "First Haunting/The Sword-fight," recalling Horner's terrific "adventure" theme in *The Pagemaster*. Rounding out the album is the song "Remember Me This Way" and a rock version of the cartoon's familiar theme song "Casper the Friendly Ghost," performed by Little Richard of all people. This is a fun score that helps cement Horner's excellent track record of family film music. 4 -Robert Knaus

As you can see, I've tried to run both pro-Horner and anti-Horner reviews of the above two summer scores, except pro-Horner Rob Knaus turned out not to be one of the those worshipping Braveheart. I hated that score and film, for the same reasons I disliked Legends of the Fall plus my revulsion at Mel Gibson's desire to be super warrior/Jesus Christ. But, Andy Dursin felt totally opposite; maybe we'll square off on this next issue.

Star Trek: Voyager • JAY CHATTAWAY, JERRY GOLDSMITH. GNP/Crescendo GNPD-8041. 13 tracks - 46:22. • Even though I own no other Jay Chattaway albums, I feel that I know his style pretty well. Since 1991 he has composed an enormous amount of music for *Star Trek*, but this latest score is something of a departure from *The Next Generation* and *Deep Space Nine*. Some of the limitations on the composers have been relaxed, and whilst it's not as noisy as Ron Jones going mad, the music does have more "oomph." There is more percussion and rhythmic material, which contrary to the producers' fear of music actually enhances the visuals. Some of the most propulsive music occurs under scenes of dialogue, oddly enough, with many of the action sequences treated to the familiar Chattaway ascending action fanfare. There are some notable electronic effects, such as the convincing choir at the start of "Prologue," as well as sampled didgeridoo and pan-pipe used in "Escape from the Ocampa Underground." Jerry Goldsmith's theme is polished and professional, and used to good effect by Chattaway, who weaves it in and out of his own pieces. Many fans have criticized the theme for not being "hummmable," but I rather like it. Not only does it fit the show, but it also forms nice "bookends" for the album. This score works well in the episode, slightly less so on its own; Jay Chattaway should be congratulated for convincing the producers that more expressive music is better for the show than the dronings they wanted in the past. 3½ -Iain Herries

The Blue Max (1966) • JERRY GOLDSMITH. Sony Legacy JK 57890. 30 tracks - 62:43. • Sony Legacy's reissue series has turned out to be a collector's boon almost as exciting as Fox's, with a number of long-sought-after titles available with improved sound and previously unreleased cues for around \$10 a pop. Along with Williams's *The Reivers*, this newest presentation of Goldsmith's WWI flight epic is the cream of the crop. Goldsmith fans aquiver over the additional 12 minutes of music should settle down, though: it's 90% source cues, with only a couple more minutes of actual score compared to the late Len Engel's masterful assemblage for Varèse Sarabande's early '80s CD. Sony's mix is ostensibly the complete score, in chronological order except for the source pieces which are thankfully relegated to disc's end. The most interesting new cue is "First Victory," a brief, exultant setting of the main theme against a ringing brass motif (interpolated into Goldsmith's "Blue Max Suite" on his *Suites & Themes* CD). The award for most title changes between releases goes to what is now referred to as "The Captive," a beautiful ascending string variation on the main theme that ends in a note of discord as the film's hero is forced to kill a gunner in another plane; this was titled "First Flight" on the early Mainstream and Citadel LPs and "First Victory" on the Varèse CD. A few other tracks have been shuffled, but all the cues are here with a more consistent high-quality sound, including the nightmarish seven minute "The Retreat," a harrowing assault of grinding bass, trombones and snares that still qualifies as one of the composer's crowning achievements. There's also a straight, fascinatingly "unfinished" piano version of the love theme, one of Goldsmith's most interesting melodies of this sort. For those who never bought the Varèse CD, here's an even better version at a fraction of the price. Now if only Sony's accursed expanded *Star Trek: The Motion Picture* CD would emerge... 5 -Jeff Bond

M*A*S*H (1970) • JOHNNY MANDEL. Legacy/Columbia CK 66804. 16 tracks - 59:21. • It's been a long time coming on CD, but I could have kept right on waiting for *M*A*S*H*. I haven't seen the film in years, but I remember loving it. It is, after all, a slapstick tour de force. But rather than Johnny Mandel's score, it is Hawkeye's and Trapper's sarcastic wits that provide the tempo of the film, and while that works well on celluloid, it doesn't do much for the album. Donald Sutherland's Hawkeye is reborn under the shadow of Alan Alda's TV version, but survives nicely; ditto Elliott Gould's Trapper John, Robert Duvall's Frank Burns, and Sally Kellerman's Hot Lips Houlihan. Of course, you can judge for yourself because most of this disc is dialogue, not music. There are glimpses, here and there, of Mandel's score, especially his theme song, "Suicide is Painless," which has become something of an anthem, I guess. The CD includes a jazzed-up version of the song by Ahmad Jamal, whoever that is, and then manages to grace us with a few cuts from Mandel's score sans dialogue. But even then, much of it is marching music, faux-farce and forgettable. The whole thing's a yawn unless you're a die-hard fan. And frankly, I think most of those are fans of the TV show, not Robert Altman's film. In the end, soundtracks, like movies, are all about creative choices, and the key choice made about this album—to make it a collection of snippets from the dialogue—killed it. It'd be more honest to call it *M*U*S*H*. Suicide may be painless, but listening to this CD isn't. 1½ -Tony Buchsbaum

Music from Hollywood. Legacy/Columbia CK 66691. 14 tracks - 70:57. • September 25, 1963: Hollywood's best composers gathered for a dream concert. Their names we speak now with reverence: Newman, Raksin, Waxman, Herrmann, Tiomkin, Steiner, North, Friedhofer, Rózsa. The selections came from some of their most beloved scores, performed live by the Hollywood Bowl Symphony Orchestra. In most cases, the composers conducted the orchestra themselves. The entire affair was broadcast on CBS, and the album captured the highlights. This CD, with six cuts not on the original LP, is nothing less than glorious. Imagine it: These men whose talent we love, gathered in one place, doing their thing for a live audience. Listen. There's Newman's *How the West Was Won*, Rózsa's *Ben-Hur*, Raksin's *Laura*, Steiner's *A Summer Place*, Tiomkin's *High Noon*. And more. The best of the best. Soundwise, the CD's a bit iffy; the recording is 32 years old, and God knows where producer Didier Deutsch found the original tapes (probably in some dusty CBS vault under Sixth Avenue). Still, sound quality aside, the sounds themselves are wonderful. It's a rare thing, this:

Film music performed as music, imbued with all the emotion and power its composers can muster. The whole thing seems so serious, and I guess it was back then; but when the announcer belts out certain tracks and the composers' names, all you want is for the guy to shut up. Still, it was an evening to get lost in. Listening to it, I couldn't help imagining a night like that now: Williams, Goldsmith, Bernstein, Horner, Grusin, Newman, Sakamoto, and so many others, doing their thing live for a group of lucky souls. That would be some evening. We'd all be there; that I know. So in that spirit, go back to '63 and get excited all over again about this passion we share. 4 -Tony Buchsbaum

Dances with Wolves (1990) • JOHN BARRY. Epic Associated ZK 66817 (gold). 21 tracks - 64:14. • If you already own the original Epic CD of this great John Barry score, don't spend your hard-earned money on this "definitive" reissue. Two of its three new tracks are totally unnecessary quasi-disco versions of the John Dunbar and Pawnee themes. The only new music worth listening to is track 11, "Fire Dance" (1:41) by Peter Buffet, already available on some non-soundtrack album. You must decide whether or not 101 seconds of new material is worth the \$30 price tag. Be aware that track 10, "The Buffalo Hunt," is not the film version, it is identical to the original release. The front cover artwork is also the same, though at least the back cover does list the track times. Don't let the "24 karat gold" banner fool you, as sound quality is no better than the first disc. This score remains one of my top favorites, but re-releasing this handsomely packaged CD with less than two minutes of new music and a hefty price is a cheat and a disappointment. Learn from my mistake and don't bother. 3 -Adam Busenlehner

The Cowboys (1972) • JOHN WILLIAMS. Varèse Sarabande VSD-5540. 17 tracks - 30:26. • Here's an early triumph from Williams, for one of the first films self-consciously to trot John Wayne onstage as an American icon. It's an exciting work from a time when Williams was still a hired hand who was actually working for the good of the film rather than charting out which themes would be best for extended, banal album suites. With the sparer orchestrations the listener can appreciate the craft Williams puts into his always-memorable melodies; his rambunctious title theme is an instant classic, and equally fine is a beautiful piece of horn-voiced Americana for Wayne's character (later expanded upon as the Kansas music in *Richard Donner's Superman*). The bluesy bass harmonica theme for villain Bruce Dern has to be the darkest, creepiest thing Williams has ever written and makes you wonder if even Dern was scummy enough to warrant it. For years this was only available on a crunchy bootleg LP, and although Varèse once again fails to break the golden Thirty Minute Rule, they've chosen the cues wisely, and Williams's brief compositions are so brilliantly self-contained that they give the impression of a much longer album. Some of the highlights are the powerfully driving "Taking Back the Herd" (misspelled on the back of the jewel box), the infectious, fugue-like "Wild Horses," and an interesting alternate main title that's a far more straightforward take on Aaron Copland than what Williams eventually came up with. For my money this score is leagues more entertaining than the similar but overwrought *The Reivers*. 4½ -Jeff Bond

Reportedly the old LP is longer, but having totally different track titles it's hard to tell. (Since the LP was illegal, re-use fees were never paid for it, and Varèse could only spring for 30 minutes here.) The CD's channels were flip-flopped on the initial pressings (violins should be in the left, not the right), but will be corrected in the future. There's also very weak bass, but Varèse says to mention the good cover painting.

Doctor Zhivago (1965) • MAURICE JARRE. Rhino R2 71957. 45 tracks - 69:46. • According to the bountiful liner notes, "Lara's Theme" was not the only tune Maurice Jarre wrote for David Lean's *Doctor Zhivago*. There were others, and they're all on this disc, created to commemorate the film's 30th anniversary and launch the Turner/Rhino movie music label. This is the first truly complete version of the score, even more complete than the film itself since some cues weren't used. But classic as it may be, I found it somewhat disappointing. I wanted the grand sweep of the film. I wanted emotion, I wanted lengthy pieces that fairly wept. Instead, most of the cues are in the 90-second neighborhood. There's a lot of Russian dance music, more than a few balalaikas, melodic foreplay that never quite climaxes, and—despite the liner notes' assertion

that this score is more than that single theme—approximately 65 gazillion versions of you-guessed-it. For purists, the CD includes eight outtakes, intermission music, and (as if we needed them) three jam session versions of you-know-what, a jazz version, a rock and roll version, and a swing version (it's a lie; they're all jazz). Oddly, "The Internationale," sung by the revolutionaries 20 minutes into the film, is the most rousing piece—and it's not even by Jarre. The 28-page booklet has stills galore, a message from Jarre, and essays about the film, score and production. There's also a novel-like dust jacket. Overall, I liked it. But I wanted to love it, you know? I wanted the "complete" score to be, well, more. Despite the title, Lara ends up with the starring role, musically speaking, with Zhivago himself just a supporting player. **3**

-Tony Buchsbaum

Sjbold Tonkens submitted an ecstatic review of this CD, a completist's dream: "Buy this disc. It is a classic, and it never sounded better before." Sjbold also mentions Rhino's concurrent releases of Ziegfeld Follies (1946) and Meet Me in St. Louis (1944), of interest to fans of movie musicals.

Captain Blood (also with *The King's Thief, Scaramouche, The Three Musketeers*). Marco Polo 8.223607. 22 tracks - 65:10 • **Historical Romances** (*Juarez, Gunga Din, Devotion, Charge of the Light Brigade*). Marco Polo 8.223608. 14 tracks - 56:17 • These two CDs contain some of the finest swashbuckling scores from Hollywood's "Golden Age." The recordings and performances are big and spectacular and the instrumentation is gloriously authentic. The attention to detail and splendid performances invite a comparison to the great recordings by Charles Gerhardt in the '70s. For me the choice is clear, get both! The Kaufman recordings don't duplicate the Gerhardt suites, containing two hours of "Digital World Premiere Recordings." Korngold is represented by the *Juarez* overture (6:11), *Devotion* (5:46) and *Captain Blood* (19:50); Steiner by *The Three Musketeers* (18:47) and *The Charge of the Light Brigade* (28:38); Rózsa by *The King's Thief* (7:35); Victor Young by *Scaramouche* (19:18); and Newman by *Gunga Din* (15:28). Though the music plays continuously through the suites, the longer ones have internal track titles and marks, so that cues can be accessed individually.

Each CD spreads a generous length over only four films, allowing depth and different moods in the suites. Typically, the longer ones include the main title, various cues, and the finale and end cast. I find this by far preferable to shorter suites and isolated selections, which play like "greatest hits" albums and don't develop much atmosphere. Kaufman's pacing and dynamics give the performances more of a film ambiance than Gerhardt's somewhat classical approach. The Brandenburg Philharmonic has been providing live accompaniment for silent films, which has given them practice with film music requirements. More importantly, the orchestra enjoyed performing the music. As for the sound, there is too much reverb in these recordings for my taste, but this seems to be the style these days.

Except for the drama *Devotion*, adventure films are represented in these albums; their various fights, love scenes, intrigues, dances, marches, chases and escapes provided outstanding scoring opportunities. Korngold's *Captain Blood* (1935) is probably the first of the breed, setting the style for years to come. Steiner's *The Three Musketeers*, from the same year, is lighter fare, but still rousing music from a dull film. In *Gunga Din*, Newman wheels freely between noble music for recognition of Din's sacrifice and breezy accompaniment for the non-stop brawling of its heroes. It is an enjoyable change from the heavier music with which Newman is often associated. Steiner's *The Charge of the Light Brigade* contains the gritty 10 minute charge and battle sequence, as well the grand waltz, and variations on the main title march. The seldom heard (these days) Victor Young shines with his romantic and dashing music for *Scaramouche*. Elmer Bernstein cites Young as one of his influences, and that influence can be heard here. All of this music maintains its sense of theatre and spectacle which keeps it interesting whether one knows the films or not. There is a lot of replay potential here.

As with much of the Gerhardt series, most of the music had to be reconstructed for this recording. Christopher Palmer did the chores for *The King's Thief*, but the majority of the work was done by John Morgan and William Stromberg, who has since conducted a collection of Universal horror music for release later this year. Tony Thomas's liner notes focus on the interesting aspects of the better films, without wasting space

on the weaker pictures.

Some of the booklet space seems lost since they repeat the same personnel bios. However, this is a small sacrifice to avoid a more expensive 2CD set, though fans of this music will have to have both CDs. If this music is a totally new experience to you, then I recommend *Captain Blood* as the more romantic of the pair, and *Historical Romances* for action fans. This is opposite of what the titles suggest, and the difference is slight. Like Gerhardt's series, future CDs will focus on a variety of composers and genres. **4½** *-Tom DeMary*

The Choir • STANISLAS SYREWICZ. London 448 165-2. 20 tracks - 65:31 • The BBC TV/WGBH Boston co-production of Joanna Trollope's story of political machinations in a cathedral close may not have been the ratings-puller the BBC expected, but the music has been enormously popular. The soundtrack release consists of a 50/50 split of classical tracks and source cues with Stanislas Syrewicz's original score. The classical excerpts include two Handel choruses (one of them the ubiquitous "Hallelujah" from *The Messiah*) and a trio from Mozart's *Così fan tutte*. The source tracks involve choral music by Britten, Tavener, Mendelssohn, Tallis, Stanford and Wesley performed by the Gloucester Cathedral Choir and one of the stars of the series, 11 year-old treble Anthony Way. One particularly nice track, part source cue, part score, is an arrangement by Syrewicz of Cesar Franck's "Panis Angelicus." In the scene, a recording is being made of this, and whilst we are inside the cathedral, witnessing the recording, the only music heard is from the treble solo accompanied by organ. This swells into orchestral grandeur as we move outside to views of the floodlit cathedral, the music shrinking back to solo voice with organ and very soft orchestra when we go back inside, and eventually building to an enormous finish with voice, organ and orchestra giving it their all. This shows Syrewicz's talent for arranging to beautiful effect. The score, meanwhile, showcases that side to his talents. This really set the tone for the series, from the grandiose main theme through the solo organ of "Processional," the delicate theme for the love interest, and the growling brass of "Betrayal," culminating in a triumphant statement of the main theme at the album's end. The devious nature of the Dean is perfectly captured by his theme, as heard in "The Roof." There are many themes interwoven throughout, and this album does the score a disservice in that you don't get to see how well thought out it is, because the tracks chosen highlight a particular theme, rather than cues where the various themes interact with one another. It is a shame there is not more of the score presented here (it was recorded in Poland so re-use fees don't apply). However, I imagine that the immense popularity of this album is due to the choral music and the voice of Anthony Way, rather than Stanislas Syrewicz's gripping score. **3**

-Iain Herries

One Million Years B.C./When Dinosaurs Ruled the Earth/Creatures the World Forgot • MARIO NASCIMBENE. Legend CD 13. 23 tracks - 75:12 • Released in 1966, *One Million Years B.C.* marked the first of Hammer's prehistoric adventure films. It was very popular at the time, primarily because of Ray Harryhausen's special effects and Raquel Welch's skimpy cave girl outfits. Mario Nascimbene's score is atonal, percussive and just plain weird. He altered the speed and tone of some of his recordings in order to create a slow, otherworldly sound. This unusual approach is perfectly captured in the first selection, "Cosmic Sequence," a tour de force of reprocessed noises and sound effects. In "Dance of Nupondi," the clacking jawbone of an ass lends a primitive and aggressive sound to the onscreen action. All of these atonal devices culminate in the bizarre "Pteranodon Carries Loana to Its Nest," a cacophony of reprocessed noises, mixed choir, and the clacking of bones, shells and rocks! For its time, this was a unique, groundbreaking score; today it's a noisy curiosity.

When Dinosaurs Ruled the Earth (1970) is arguably the most entertaining film of the trio. Jim Danforth's stop-motion effects are well done and the narrative moves along at a swift pace, thanks in large part to Nascimbene's exciting score. The heraldic "Main Title," with its full choir and clashing cymbals, adds an almost mythical quality. The pounding kettle drums and blaring trumpets of "Storm Over the Sea" passionately underscore the scenes of the tempest-tossed boat and its helpless occupants. The dissonant sounds of bones, rocks and pizzicato strings add flavor and texture to "Pursuit"—Mario Nascimbene at his best.

As a film, 1971's *Creatures the World Forgot* is

utterly ridiculous, brimming with tasteless imagery, questionable acting, and absurd situations. But it is also strangely endearing (at least to me), and Nascimbene's music adds to the fun. Although some critics have dismissed it as repetitious, I find it to be full-blooded and richly percussive, particularly during the volcanic explosion and, later, the orgiastic tribal dance. Interestingly, the main theme is structurally similar to Nascimbene's earlier *Solomon and Sheba* theme.

Aside from some minor tape damage on *One Million Years B.C.*, sound quality is very good overall. The CD artwork is colorful and eye-catching. **3½** *-Bill Powell*

Il Gatto (The Cat, 1977) • ENNIO MORRICONE. King KICP 396. 20 tracks - 65:31 • My attitude about this Japanese release calls to mind a line from *Close Encounters*; a kid spots Richard Dreyfuss half-tanned from UFO radiation, and he exclaims, "He looks like a fifty-fifty bar!" *Il Gatto* is also like a fifty-fifty bar; half the score is "the stuff," and half sure isn't. Track 2, "L'Attico illuminato," is a cold glass of champagne, sparkling and sophisticated. Track 3, "Gli Scatenati," cuts seductively like a sliver of ice; a sharp electric guitar and organ jam through the whole thing, some serious funk here from a white middle-aged Italian (and you just might get a kick out of how Ennio closes this one off). "Terrazza," track 4, is kin to "L'Attico" but is a bit more aggressive—music for a high-class gigolo on the prowl. "Mariangela el al seduzione" is Morricone doing his thing, making silky-voiced women moan with precision to the strains of his melodic evocations of perfume, satin sheets and caresses. "Samba in tribunale," track 7, is "L'Attico" again, this time done Latin, and as far as I'm concerned this is the last cue before the bad drop-off. Tracks 8 through 13, with the partial exceptions of "Quartetto tiberini," and the reluctantly suspenseful "Terzo piano-interno due," are prime models of Morricone musically farting around in support of cinematic tongue-in-cheek. He is a great talent, but how I hate it when he writes silly Scooby-Doo crap; stuff like "Ballet of Mirrors" (*My Name Is Nobody*) and more than a few cues on *I Malamondo* are a waste of time. Maybe there's a formula hidden in here somewhere? How about: "If when you write good it is great, then, when you write bad it's gonna be awful!" If I had to, I'd buy this again, though, just to get the five cuts that soar—they're worth it. **3**

-John Bender

El Puro • ALESSANDRO ALLESSANDRONI. Hexachord HCD 9302. 13 tracks - 51:41 • This is a unique item in the sometimes chum-'em-out world of compact discs, a three year labor of love and the first CD dedicated to Alessandrini. At first glance the focus is a genre, spaghetti western film music, but it is also part of an overall reach, by Lionel Woodman and Roberto Zamori, at respect and recognition for Italian film music. When you purchase a release such as this you're not contributing to the bulging coffers of a major label or "star," but rather investing in the continuing representation, albeit marginal, of otherwise overlooked work by artists of merit. Lionel informed me that Alessandrini has scored over 100 films, can play most instruments used in a standard orchestra, created his own choral group, I Cantori moderni di Alessandrini, and that it was Alessandrini who discovered Edda Dell'Orso (the legendary siren featured heavily on this disc). *El Puro*, the album "headliner," only represents 13 of the total 52 minutes of music. There are three tracks from a film called *Sinbad e il califfo di Bagdad*, as removed as possible from Herrmann's *7th Voyage* bombast. Here the Captain is enchanted and in love—no monsters. *La Spacconata* is a suite of contemporary themes for interior situations. The second of these is a sparkling treat, sexy, high spirited and evocative of an enthusiasm specifically relevant to urbanites. As for Alessandrini's western music, *El Puro* and a suite called *Once Upon a Time... The Italian Western* are unmistakably anchored at the very core of the genre. This gives the impression (historically founded or not) that his music is the pleasingly pure premise from which other more evolved and/or individualistic voices have sprung. Finally, Woodman has included three live concert renditions of classic themes: Francesco DeMasi's *Kill Them and Come Back Alone*, and Morricone's *For a Fistful of Dollars* and *Death Rides a Horse*. The *Dollars* cut features a fresh choral arrangement. No other composer could ever do spaghetti as bad-ass as Ennio did, and this live performance of *Horse* thunders forth raw and unadorned. You'd best keep your hands and feet out of the way—this thing grinds rocks! Alessandro, Ennio and Francesco, all three keeping each other in good company here. **3½**

-John Bender

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Display ads in rest of magazine: \$200 back cover, \$150 full page, \$80 half page, \$50 quarter page. Deadlines are whenever; feel free to send in your ad for the next available issue or write/call for specific closure dates.

Send U.S. funds only (if appropriate) with ad text to Lukas Kendall, RFD 488, Vineyard Haven MA 02568.

WANTED

Brad Cantieny (100 East California Ave, Bakersfield CA 93307) wants a good condition CD of *The Living Daylights* (John Barry).

Paul Conway (57 W 75 St, New York NY 10023; ph: 212-424-9704 [24 hrs.]) is seeking mint copy of John Barry's score to *Follow Me* (LP or preferably CD). Name your price.

Nick D'Orazio (95 Hill St, Bloomfield NJ 07003) wants to buy the 1968 film score *Deadfall* on LP by John Barry.

Rusty Falk (707 E Alameda Dr, Tempe AZ 85282; ph: 602-966-1626) wants: copy of documentary *Music from the Movies: Bernard Herrmann*. Also wants the book *Bernard Herrmann: Film Music and Narrative*. "I'm interested in anything on Herrmann."

Robert Knaus (320 Fisher St, Walpole MA 02081; ph: 508-668-9398) wants on cassette (or CD if exists): *Monsignor* (Williams), *Humanoids from the Deep*,

Pursuit of D.B. Cooper (Horner), *Boys from Brazil*, *Twilight Zone: The Movie* (Goldsmith), *Russkies*, *Three Men and a Little Lady* (Howard). Dubs okay.

Bob Mickiewicz (7 Whittemore Terrace, Boston MA 02125) is looking for all kinds of import, private, obscure and/or studio-only material including: *From Sea to Shining Sea* (RCA RD4-1A-1, E. Vardi), *Hocus Pocus* (Disney promo CD, J. Debney), *Les Corps Celestes* (CAM CM1-116, P. Sarde), *Schatz der Azteden/Pyramide...* (Telefunken SLE-14390, E. Halletz), *Sei Iellato... Sacramento* (Tank PG-8, F. Micalizzi). Want/sale/trade lists welcome.

FOR SALE/TRADE

T.R. Blasingame (PO Box 30578, Midwest City OK 73140; merlin@icon.net) has for sale: *Alex North's 2001* (cond. Goldsmith), *Ben Hur* (Rózsa), *Forbidden Planet* (Barron), *King of Kings* (Rózsa), *Night Crossing* (Goldsmith). All listed are CDs.

Chris Shaneyfelt (PO Box 6717, Grove OK 74344; ph: 918-786-8049) has CDs for sale. At \$20: *Randy Miller Music for Films*. At \$17 each (Goldsmith boots): *General with the Cockeyed I.D./City of Fear*, *The Illustrated Man*, *100 Rifles*, *Lonely Are the Brave*, *Patton/A Patch of Blue*. At \$14: *The Agony and the Ecstasy*, *The Dead/Journey into Fear*, *The Sound and the Fury* (North). At \$10 each: *South Seas Adventure*, *Cheyenne Autumn* (also both North). At \$8: *Ed Wood* (Shore), *Man Without a Face* (Horner), *Pagemaster* (everybody), *Exit to Eden* (Doyle), *StarGate* (Arnold), *Vertigo* (Herrmann). At \$7 each: *My Stepmother Is an Alien* (Silvestri, songs), *All I Want for Christmas* (Broughton, songs), *Fievel Goes West* (Horner). Many more CDs available—write for list.

Dan Somber (4190 Bedford Ave, Apt. 4, Brooklyn NY 11229) has available two new books he wrote: (1) *The John Barry Melody Journal*: A critical and informative look at the melodic film scores of John Barry over the years, a treat for Barry fans. \$5.95 (2) *The Horror Sci-Fi Movie Melody Encyclopedia, Part I*: An extensive look into the many melodies composed for horror and sci-fi films. Want to know every melody ever composed for a genre film? This book is one giant step to such a feat. \$12.95

BOTH FOR SALE/TRADE & WANTED

Kerry Byrnes (11501 Woodstock Way, Reston VA 22094-1622; ph/fax: 703-471-1530) is looking for CD of *Breakheart Pass*. CDs for trade: SPFM Goldsmith, *Accidental Tourist*, *batteries not included, *Black Robe*, *Body Heat*, *Cheyenne Autumn*, *Final Countdown*, *Follow Me*, *Helen of Troy* (2CD), *High Road to China*, *Innerspace*, *Promised Land*, *Ruby Cairo*, *Te-pepa/Vamos a Matar Companeros*, *Vibes*, *Wind*, *Star Trek Vol. 2* (Label X LXCD 704), Roy Budd's *Final Frontier* (2CD), and many other CDs, LPs and 45s.

Don Flandro (6885 South Redwood Rd #1303, West Jordan UT 84084; ph: 801-566-4420) has CDs for trade: *Explorers* (sealed VSD-5261), *Earthquake* (VSD-5262, cut-out, small scratch on CD, doesn't affect playing), *Last Butterfly* (North, VSD-5287). Wanted on CD: *A Passage to India*, *SpaceCamp*.

More "Soundtrack Babes" by Sarah Clemens

Gee, it looks like only guys advertise, contribute to, or read FSM—and the only thing they must really want more than *Blade Runner* are "soundtrack collecting babes." Believe it or not, there are some women collectors (both of them read FSM), and for these daring, proud few, Sarah Clemens has come up with more ways (see FSM #34) to tell if they are in fact "soundtrack babes." (This is just a joke, settle down.)

5. You know who Nine Inch Nails are because you heard them on the *Natural Born Killers* album.
4. A romantic evening with your husband is dinner by candlelight, sitting side by side, filling out soundtrack order forms.
3. A major consideration in buying a car is whether it will support a good sound system.
2. If you were single and a guy, say, Lukas Kendall, takes you to his place and puts on *Somewhere in Time*, you would say, "If you're going to play John Barry, couldn't you put on *Zulu*, or *The Lion in Winter*—or if you have to play something quiet, don't you have *Walkabout*?"
1. The only person in the universe you'd let smoke in your house is Jerry Goldsmith.

SUPER COLLECTOR SOUNDTRACK AUCTION

Hocus Pocus (John Debney promo)

The Boy Who Could Fly

Man on Fire

Little Giants (John Debney promo)

The Accidental Tourist

Logan's Run

Selected Themes: Alan Silvestri (2CD promo)

Body Heat (ltd. edition, numbered)

Dragonslayer (orig. issue, ltd. #'d edition)

Jerry Goldsmith SPFM Dinner CD

Greystoke: The Legend of Tarzan

Cocoon

Tai-Pan

Raiders of the Lost Ark (original Polydor)

Bernard Herrmann: The Concert Suites (Masters Film Music, 4CD)

Midnight Run

Masada

The Seventh Voyage of Sinbad

Twilight Zone: Best Of Vol. 1

Who Framed Roger Rabbit? (Silvestri)

Randy Miller: Music for Film (promo)

Robert Folk: Selected Suites (promo)

Blade Runner (ltd., long version, numbered)

Jerry's Recall (2CD set from Japan)

Space Ghost: Coast to Coast (promo)

The Wild Bunch

Willow

Outlaw Josey Wales

Eight Men Out (hard to find Varèse issue)

Ladyhawke (ltd. edition, numbered)

Thief of Bagdad/Jungle Book (Rózsa)

Excalibur (ltd. edition, numbered)

Jagged Edge (ltd. Varèse Club, numbered)

Vibes (ltd. edition, Varèse club, numbered)

The Rocketeer

SpaceCamp (Williams, Japanese import)

***Batteries Not Included**

Mountains on the Moon

Thief of Hearts

Flesh + Blood (ltd. Varèse club, numbered)

Richard Band: Music Through the Years (promo)

Moon over Parador

Blood in Blood Out (unreleased Varèse)

The Last Starfighter

The Serpent and the Rainbow (very hard to find Varèse issue)

Arachnophobia (no dialogue, more music)

Lighthorsemen (hard to find Australian CD)

They Live

White Fang 2 (John Debney promo)

For Your Eyes Only/Octopussy

Send Bids to: (First Bids Must Be Faxed or Mailed with Full Name and Address and Phone Number)

Super Collector - Soundtrack Auction

16547 Brookhurst St

Fountain Valley CA 92708

USA

(714) 839-3693, fax: (714) 839-8263

SUPER CLTR@aol.com (no E-mail bids!)

Wanted:

The Lonely Passion of Judith Hearne

Grand Prix

Any promo discs

THE DAY THE EARTH STOOD STILL
THE BRIDE OF FRANKENSTEIN
2001 ALTERED STATES
THINGS TO COME

STAR WARS
STAR TREK V:
THE FINAL FRONTIER
FORBIDDEN PLANET
THE WITCHES OF EASTWICK
EDWARD SCISSORHANDS

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